

# NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

No. 12 Union Square.

NEW YORK: SATURDAY, FEBRUARY 1, 1879.

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THE MARTYR SPY OF THE REVOLUTION,  
To be shortly produced at the BOWERY THEATRE,  
in this city, and they call the attention  
of managers and others to the fact, as a warning  
against infringement of the author's rights.

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January 27, 1879.

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## THESPIS IN GOTHAM.

## LATEST EVENTS IN THE THEATRES OF THE METROPOLIS.

## Manager and Dramatist.

Bartley Campbell is to bring suit against Lester Wallack for \$8,000 damages for breach of contract in not producing his play of "Fairfax," as agreed. It seems that when Mr. Wallack accepted the piece, he agreed to play in it himself. It was to succeed immediately the production of "At Last." On the strength of this arrangement, J. H. Haverly bought from Campbell the right to the piece for the whole country next year at \$8,000. In consequence of Wallack's refusal to "do" the piece, Campbell's arrangement with Haverly falls through. Campbell sues Wallack for the loss sustained thereby.

There was some talk of doing the piece at the Fifth Avenue, as at first intended, but as another piece takes precedence it is not probable that it will be done.

While Campbell is proceeding to legal measures to redress the loss he has sustained by the withdrawal of his play at Wallack's, Steele Mackaye, whose piece, "Thro' the Dark," was refused at the same time, has arranged for its production at the Fifth Avenue, where "Dr. Clyde" has proved anything but a success. Rehearsals of Mackaye's play are now in progress, and Harkins calculates that the new piece will prove a success. It is strongly dramatic, employs a very full cast, and, as done at the Fifth Avenue, will be apt to reach the same sort of patrons as made "Pique" so continuously successful. "Dr. Clyde" has been drawing fairly.

## H. M. S. Pinafore at the Lyceum.

The Rice company, which has been playing at the Lyceum for the past three weeks, is essentially a burlesque organization. It is qualified to deal with any form of musical extravaganza, but is in no wise suited to the demands of operetta or light bouffe works. Realizing this, the manager did wisely to abandon all pretense of doing Gilbert and Sullivan's charming "Pinafore" as an opera, but presented at the Lyceum last Thursday night a very comic travesty on the original. The idea has "taken," and the performance seems destined to prove a "go." The charming music which Sullivan has contributed to "Pinafore," and the uproariously funny dialogue with which Gilbert has so fitly supplemented it, are of themselves sufficient to make the work a success, however played. As given at the Lyceum considerable music and stage business has been added. The most acceptable performance in the cast is the Dick Deadeye of Harry Hunter, which is extremely amusing. Hunter has just about as much voice as Mr. Davidge, who plays the part at the Standard, but Hunter is a good dancer, and this accomplishment he turns to excellent advantage. Venie Clancy, who plays Josephine, "the lass that loved a sailor," is the most satisfactory performer of that role who has yet appeared in this country. We say this after having seen the piece done in Boston and Philadelphia and at the Standard. Miss Clancy, though not a pretentious player, is at all times a very pleasing one. Lizzie Webster does Ralph Rackstraw quite fairly, and George Fortesque carries the role of Little Buttercup to the extreme verge of extravaganza. It is funny; it is appropriate. That is all there can be said about it. The remaining roles fare badly. William Forrester, who essays the important role of the Admiral, is a bad actor undignifiedly. He does nothing with it, and misses all the best points. James Vincent, who plays the Captain, is a fair burlesque actor, but is wholly out of place in a work of this kind. Martin Golden, like Vincent, cannot sing. He plays the Boatswain well enough, but the songs go for nothing at his hands. Rose Leighton, who plays Cousin Hebe, in which Belle Mackenzie has made such a hit in Philadelphia, seems to have no sort of understanding of the demands of the part, and plays without color or effect. "H. M. S. Pinafore" is gaudily costumed and is prettily mounted. The audiences since the first night have been large and enthusiastic, and there seems no reason why the charming work should not fill out the engagement of the Rice company at this theatre. It will be played until further notice.

At Niblo's Garden this week, Oliver Doug Byron is playing "Hero." The scene of the genuine blood-and-thunder drama seems of late to have been transferred to Niblo's. That phase of it which some time since was associated with the Bowery has found vent on Broadway, and the most lurid, thrilling, heartrending and slaughterful situations the mind of man could possibly conceive, find simple representation there. Nothing more scallingly grandiose can be well imagined than the fourth act of the play of "Hero of Mount Shasta," which was done last evening. Lava beds rising one above another till they reached the dies were filled with painted Indians and supernumeraries clothed in the uniform of United States soldiers; guns, revolvers, pistols, firecrackers and all manner of firearms belched out their contents till the store and auditorium were filled with smoke of more powder than is shot off at an international rifle match, a continuous roar from the prompt side, red fire lit the intervals to make the surroundings more like hell. Oliver Doug Byron, the star, vociferating in tones of heroics, a little dismal compared with the way of contrast, a grand scene in which soldiers, Indians, vileness littered the stage, dead,

dying and triumphant, and in the centre, by way of climax, Mr. Byron, with the rescued heroine, the American flag waving overhead—this went to make up a picture which, once seen, will not soon be forgotten. Mr. Byron was at different times Hero, a Warm Spring chief, General George Bassett and Donald McKay. And all this while the genuine Donald McKay was playing a modest part in Texas Jack's play at the Olympic. Those who are fond of that sort of thing must certainly have been gratified with last night's performance. From beginning to end all was go, and all was Indian, Indian, Indian! When Captain Jack, of the Modoc tribe, and his braves were not in the scene, Hero was, and occasionally, by way of divertissement, they might be all seen together. The gallery was jubilant, the orchestra disgusted. Of the cast, Mr. Tannehill, who sustained the role of Benito Lerdo, seemed to have made the greatest success. W. H. Lytell exaggerated the comedy part of Daniel Webster Hartshorne. T. J. Martin, the Walter McKay, was not in keeping with his colleagues, being sadly tame for the wily, determined villain his lines make him out to be. Annie Ward Tiffany was indifferent as Isabel Wallace, the heroine, and the rest of the cast does not call for any special mention.

The play is well mounted and has done a fair business. Next week Frank Frayne appears in "Si Slocum."

At the Grand Opera House Dion Boucicault, the prince of Irish actors, is drawing crowded houses in the "Colleen Bawn." The piece has seldom been seen under such favorable auspices. The company includes A. C. Dacre, J. H. Wilks, Ada Dyas, Rose Osborne, and Ben Maginley. Mr. Boucicault's engagement lasts two weeks more, when Mme. Von Stamwitz will appear in Joaquin Miller's new piece, entitled "Mexico," supported by J. B. Studley, W. H. Lytell, Rose Osborne, and a very strong cast. Miller is very sanguine of the success of the piece—a feeling shared also by Poole & Donnelly.

Dominick Murray, who is a great favorite at the Bowery, and a very much better actor than people would be led to suppose by the dramas he plays in, is starring at this theatre this week in the "Gambler's Crime," supported by the regular company. Next Monday "Nathan Hale, the Spy of the Revolution," by S. A. MacKeever and Ed. Pillet, will be produced. It is so well spoken of that much interest attaches to the initial representation. The advertisement of the authors on the subject of their rights will be found in our advertising columns.

At the Park John E. Owens continues to play in "Dot." His Caleb Plummer seems to have lost none of its admirers. The setting the play receives at the Park, and the generous nature of the treatment given the chief characters by C. W. Coulcock, J. C. Padgett, H. S. Duffield, Sara Stevens, and Ada Gilman, should assure it a large share of patronage from that class of theatre-goers who like to see a good thing well done.

John A. Stevens is playing at the Globe Theatre, in "Unknown," to houses which show constant increase. Mr. Stevens is a good, natural actor, and has a play of great popular attraction. The efforts which Frank Murtha, the manager of the Globe, has been making to push the piece and make the house, seem destined now to attain their appropriate reward.

At the Standard "H. M. S. Pinafore" is still crowding the house. It has proved a great hit, and will run its allotted time of four weeks, if not more. Mr. Whiffen's Admiral is the feature of the entertainment. It cannot be too highly praised as a bit of quaint character acting. "My Uncle's Will" continues to precede the opera.

At Wallack's "Ours" and the brass band draws largely. It will be succeeded by Mr. Boucicault's new play, and another novelty of which mention, but as yet no public announcement, has been made. Mr. Boucicault's new piece possesses very great strength. This dramatist is in the very hey-day of his powers.

## Cool Burgess Takes the Pledge.

At the Gospel temperance-meeting in Cooper Institute last Sunday, Mr. Evans introduced the celebrated burnt-cork artist, "Cool Burgess." This announcement was greeted by a perfect storm of applause. Waiting until it had subsided, "Cool" said: "For thirty years I have been in the 'profession,' and it is not because I am a drunkard that I came up here, for I was never really drunk in my life, but I have been generally in a 'muddled' condition. So to avoid this, and for the sake of my large family, I now sign this pledge, and having been a drinker for years, I now propose to keep this for years." President Evans announced that "Cool Burgess" would speak and sign at the meeting on Sunday night.

## Sunday Amusements.

The following is the text of a bill introduced into the Pennsylvania Legislature by James Neill of Philadelphia:

"An act prohibiting the opening of places of public exhibition or amusement on the Sabbath or first day of the week, commonly called Sunday, and for increasing the penalties for violating Sunday laws, and providing for the enforcement of all laws regulating the observance of the Lord's Day or Sunday by injunction."

SECTION 1. Be it enacted, etc., That no

public exhibition, performance, concert, ex-

hibition, or show of any kind shall be open on the Lord's Day, commonly called Sunday.

"SEC. 2. Any person or persons keeping open or causing to be kept open any such place or places on the Lord's Day, commonly called Sunday, shall be guilty of a misdemeanor and upon conviction thereof shall be sentenced to pay a fine not less than twenty-five dollars nor more than one thousand dollars, or undergo an imprisonment not exceeding twenty days, or both or either, at the discretion of the court, and in addition thereto a license of any such society, company, association or individual shall be thereby rendered void, and the charter of any incorporated body so offending shall be forfeited, and it shall be the duty of the Attorney-General to proceed forthwith against such corporation to have such forfeiture legally declared, and the penalties provided in this act are hereby extended and made applicable to any and all violations of any and all laws of this Commonwealth regulating the observance of the first day of the week, commonly called the Lord's Day or Sunday, and any court of competent jurisdiction is hereby authorized to enforce by injunction the provisions of this act and also all laws regulating the observance of the Lord's Day, commonly called the first day of the week or Sunday."

"SEC. 3. This act shall take effect and be in force from and after the first day of May next."

"SEC. 4. All acts or parts of acts inconsistent herewith be and the same are hereby repealed."

## Poor Mark Bates.

Some additional facts have been developed respecting the demise of poor Mark Bates in Philadelphia, a fortnight since. It seems that Mark had been ailing for about two weeks, and being met by two members of the George Fawcett Rowe combination, they felt sympathy with his misfortunes, and took him to their hotel, the Columbia House, where he was cared for. He remained there several days, but one very cold night he left the house without hat or overcoat. He wandered into the street and was taken to a police station, where he died. Bates' death was ascribed to heart-disease, but in reality he died from diphtheria, brought on by exposure. Dr. Durfee attended him at the time. Word was sent to Mrs. Lovell, Mark's sister, at Newton, Mass. At his funeral in Boston a number of professionals attended, and among the floral offerings was a wreath from Nellie Larkelle. High tribute is paid by professionals to the talents of poor Bates, and universal regret was felt at his sad, pitiful ending.

## Harry Richmond's Trial.

The trial of Augustus F. Boyle, otherwise Harry G. Richmond, charged with the murder of Daniel Archer, by striking him on the head with a pitcher in a saloon on Tenth street, below Callowhill, on the evening of the 29th of October, 1878, was begun in Philadelphia on Monday in the Court of Oyer and Terminer. The court-room was crowded. Richmond was represented by George F. Munce, James H. Heverin and Lewis C. Cassidy, while Assistant District-Attorney Read and District-Attorney Hagert appeared for the prosecution. The empanelling of the jury began at half-past ten o'clock, and it was not until a quarter of two that one was secured and sworn in. Mr. Read, in opening the Commonwealth's case, said it would be for the jury to say from the testimony what the grade of the offense should be. Concerning the circumstances attending the killing, he said that the defendant, who at the time of the occurrence was engaged in the theatrical profession, and connected with the New National Theatre, at Tenth and Callowhill streets; a number of ladies, one of whom, at least, was connected with the same theatre, and Daniel Archer, a hatter, well-known in this community, having his place of business on Ridge avenue, near Tenth, were in the private part of the saloon, at the corner of the theatre, talking and drinking together. A quarrel arose between the men, and later, when the same party were in a saloon kept by a man named Kelly, a little further down Tenth street, the quarrel between the men was renewed. Boyle picked up a heavy stone pitcher from the bar, and struck Archer on the head with it. The latter fell to the floor, and while lying in a dying condition, the defendant kicked him.

Dr. Chapman testified that he made a post-mortem examination; found a bruise on the left knee an inch long; also a bruise on the bridge of the nose an eighth of an inch long; above that, three inches from the middle line of the forehead on the line of the top of the right ear, were two other small bruises; on the back of the head was a scalp-wound 1 1/4 inches long; there was also a discoloration above the right ear; the brain surface was covered with clotted blood all over; the internal organs were all healthy. The cause of death was compression of the brain, superinduced by violence of some sort, either by a fall on the pavement or being struck by a heavy instrument.

D. J. Walling testified that he was the proprietor of the saloon at the southwest corner of Tenth and Callowhill streets; after the matinee three young women came into his place, and went into a back-room, and ordered whiskey cocktails and other drinks; he only knew one of them, the one called Johnson; she was said to be an actress; he afterward learned that the other women were named Fenton and Dawson; Boyle came in and joined them; Archer then put in an appearance, and asked if they, meaning the women, were in there; the witness replied in the affirmative, and Archer joined the party; at this time a man named McClellan was in the rear room with the rest; drinks for all hands were ordered, and when the witness went in with them McClellan was talking to the woman called Johnson, and Boyle to the stout woman in black; the blonde was seated away

from them; Archer was not talking to any one in particular; there was no disturbance in the room while the witness was there.

Samuel Riddle testified that he was bartender for Mr. Walling on the evening of the occurrence; when Mr. Walling went to suppose he relieved him; he saw Richmond leave the rear room alone, by the side entrance on Callowhill street; he did not see the women leave, nor did he see Archer go out; while the parties were in the back room he did not hear any disturbance; he did not take any drinks into them. Being cross-examined, he said he did not hear what was said; there might have been angry words; earlier in the day Archer had a drink with two of the women in the back room; they stopped in there to get two passes for the theatre, and the witness gave them a couple; Archer talked to them for only five minutes then; he had several drinks at the place that day; he kept coming in and going out from ten o'clock until one, and sometimes he would drink.

On resuming the case on Tuesday morning, Ada Dawson of No. 1029 Wood street testified: I know Richmond professionally; he visited me upon one or two occasions; I was also acquainted with Archer; I remember the day he was killed; on the afternoon in question, I met Miss Johnson and Miss Fenton behind the scenes at the New National Theatre, and after the matinee we went into one of the rear rooms of Walling's saloon, at the corner of the theatre; while we were there Richmond came in and Archer joined us afterward; Archer was very insulting; while Richmond was talking to me, Archer asked whether Richmond was "my man;" Richmond said: "No; she is a lady friend of mine;" Archer replied, "Who are you? You are nothing but a low variety performer; I can whip you, and knock you into a tempest field;" Richmond remarked, "I know you can; you are a larger man than I am;" Archer then got up, as if to whip Richmond, and he put his fist under Richmond's nose, but he was pulled down by Miss Fenton; Richmond then went into the bar-room, saying, "Ladies, I'll bid you good night, as I don't want to have any words with this man;" I called him back and had a conversation with him in reference to a private box, which he had promised to get for us at the theatre that night; afterward he returned to the bar-room; Archer then went out through the side door, followed by Miss Fenton; Miss Johnson and myself also went out through the side door, and when we got to the corner saloon we saw Archer and Miss Fenton standing there together; Miss Johnson passed to me and said: "Let us go home, for I am afraid of Archer;" Richmond then came out of the saloon and said to us: "Come, ladies, are you going home?" we replied that we were, and took his arm; Archer followed us; he annoyed Miss Fenton in various ways, and just before we reached Kelly's saloon he said to Richmond: "I'll kill you, you ——" Richmond then said: "Ladies, come into this saloon (Kelly's) to avoid this man;" we went in and Archer followed us; I didn't see the fight in there, as I was in the hallway at the time the scuffling was going on; afterward I heard some one say that Archer was hurt; Richmond went home with us when he came out of the saloon.

Mabel Fenton of 804 Vine street testified similarly in reference to what occurred. She said she was introduced to Richmond on that afternoon; Archer made a pass at Richmond while they were in the first saloon; when they went to the other saloon the witness held the door from the inside and Archer pushed himself in. While in the hall-way I heard scuffling in the bar-room, and when I looked in just for a moment I saw Archer have hold of a strange man, who, I afterward learned, was an officer, by the throat; Richmond was then close to Archer; Archer acted like a madman; he was strong enough for both of the men; I left while they were wrestling; we subsequently met Richmond at Tenth and Wood streets in company with two other girls, and we remarked that we thought that he was the one that had been hurt; Mr. Richmond has been to see me since his release on bail; I don't remember having heard Richmond say in the first saloon, during the quarrel, "I can whip him (Archer), but I don't want to because he's drunk;" I may have said such a thing at the station-house, but if I did I was wrong; I heard Mrs. Dawson say that Richmond had said this and that is how the mistake happened in my written statement; in that statement I did not say that Archer had said when he was following us to Kelly's saloon that he would kill Richmond; I don't remember when I recalled the fact that he had said this; it was before Richmond was released on bail; I have been sick and that has impaired my memory.

The trial is still on.

## Fechter in Rochester.

[From the Rochester Express, Nov. 30, 1877.]

An occurrence took place in the Opera House last Wednesday evening which will completely disgrace Charles Fechter in the eyes of Rochester theatre-goers forever. A good-sized audience assembled at the usual hour, 8 o'clock, but when the time for the commencement of the performance arrived no signs of any performance appeared. The audience manifested their impatience by the usual signs, but no response was elicited until half-past eight o'clock, when Mr. Huntley, one of the members of the stock company, appeared before the curtain and stated that the delay was caused by some trouble with

the scenery.

After another wait of about half an hour, and about 9 o'clock, the curtain was rung up and the play, "The Corsican Brothers," commenced. One act was given, but it soon became apparent that something was radically wrong with the principal actor, Charles Fechter. His memory had completely failed him and he stumbled through his lines in the most awkward fashion, although the prompter and Lizzie Price were busily engaged behind the scenes in an endeavor to keep him on the right track. The act finally came to a conclusion, and after the curtain had been rung down, Mr. Rogers of the company appeared before it, and informed the audience that Fechter was "sick," that the performance would not be continued, and that the money would be refunded at the office.

But to return to the cause of this affair. We have made inquiry as to his condition on the evening in question, and the universal testimony is that he was drunk. That is the plain English of it. Some, indeed, allege that he was "beastly drunk." We presume that there can be no question that he was under the influence of liquor, and that his conduct on the evening in question was not only an outrage on the public, but also an outrage on Manager Lempert and the actors who were cast with him to play in the drama. A more deliberate insult was never offered a Rochester audience, and we shall be greatly surprised if Fechter can ever again appear in Rochester as an actor. We take this opportunity of denouncing his conduct, and hope that he will be treated elsewhere with the scorn and contempt he so well deserves.

## Irving's Hamlet.

In Act I. the first scene has been so constructed as to allow of the Ghost appearing to Marcellus, Bernardo and Horatio on the battlements of the castle, and not, as generally arranged, merely crossing over the front portion of the stage. It is shown by various passages in the dialogue that this scene is supposed to take place between midnight and the first approach of dawn, and accordingly this has been indicated by the painter, while "in the sky may be seen the star of which Bernardo speaks, 'When you same star that's westward from the pole.'" In the last scene of this act an alteration from the usual plan of placing it in another part of the platform has been suggested by the lines, "What if it tempt you toward the flood, my lord, or to the dreadful summit of the cliff," etc., and by Hamlet's exclamation, "I'll go no further." Such a speech is certainly more natural in the circumstances shown in the present performance than it would be if the old direction, another part of the platform—supposed, as the writer of the preface says, by no particular reason or authority—were followed. Besides, if it was only to another part of the platform that the Ghost led Hamlet, Horatio and Marcellus would hardly have had to spend much time or trouble in finding him. It is of course probable enough that not one of these considerations occupied Shakespeare when he wrote the play. In former representations of "Hamlet" at the London Lyceum, the effect of this scene was undoubtedly marred to some extent by the unhappy arrangement which made the Ghost deliver his speech from a kind of pulpit in a tree, which had apparently been specially established for his use. As it is now managed, the battlements of the platform disappearing reveal a wild spot on a rock-bound shore. The Ghost is discovered standing in the moonlight on a commanding eminence of the rocks, through and down which he sinks when he is summoned back to his torments. In the last scene of Act III., represented, as usual, as an ante-chamber to the Queen's bedroom, the Ghost is made to enter, not in armor, but "in a kind of dressing robe" (the "night gown" of the stage direction in the first quarto), which, though it is a comparatively small matter, we conceive to be a decided improvement. In the chrysalid scene, "the church is supposed to be built on the hill above the royal palace, and the procession is seen coming slowly up the ascent just as evening is changed into night;" and the scene in which Ossian appears is placed out of doors, instead of in a hall in the palace, as has been customary. The reason of this change, on which the writer of the preface has some pertinent remarks, is to be found in Hamlet's request to Ossian to put on his hat, and in what he says about the weather.

In the text of the play Mr. Irving has indulged in various slight alterations, for all of which some authority is to be found. An instance of this is to be found in Act I. scene 2, where "whilst they be still'd almost to jelly with the act of fear" is given instead of "distilled." The more usual reading is as graphic and natural as a thing can well be, and the alteration appears to us to be singularly far from being wise or advisable. The association of a jelly—a tremulous substance—with the act of fear is perfectly easy; not so its conjunction with the word bestill'd. To bestill is, according to Richardson, "to tranquillize, to calm;" and to bestill to a jelly is to tranquillize to shakiness, which is plainly absurd. Again, in Act II. scene 2, Mr. Irving reads, "For if the sun breed maggots in a dead dog, being a good kissing carrion," for god. In the last act Mr. Irving reads the line, "The cat and dog will have his day," changing "day" to "day—an alteration about as valuable as that of "The child is father to the man" to "the man is father to the child." The changes made are not essential.

## MUSIC.

MUSICAL EDITOR, - MR. JULIAN MAGNUS.

## Operatic Operations.

They were in consultation; the impresario's bald head and the prima-donna's black (in looks and hair) one were drawn together in close, but, be it remembered, perfectly proper propinquity. They were "colligin."

"Announce me for Wednesday night," ordered the prima-donna, who fights her rivals at 186 pounds, or catch weight—i.e., catch the audience if they can; "but remember, unless there is a good 'take' by the afternoon, I shall have a bad cold; so get something else ready."

"Certainement; oh if you could der baby having il suo bath this matin seen! Dot was magnifique. How he cried out! Ach, dot ist ze tenor of ze future."

"Never mind the future; what about the present tenor? Who is going to sing with me? Mind, I won't have any one who is likely to make a success."

"Vous need nein fear avete. None of ze tenors petut faire dot. If you a tenor vant that will nix heard be, take one of ze poor Lazaroni from Avenue A. If you one vant dot ze publique will wish could not heard be, I find you one of Adam's descendants pooty quick. If you vant one of ze camp-shouter kind, I takes mein friend, Herr Gruff. Mais, you better wait pour le baby had."

"The baby be—bathed. Do you think I can sing when I'm eighty? No, siree, there are not forty more years in which America can rejoice in her favorite child of song. Did not we have another tenor, one Rosinante?"

"Well, he no sing ze composer. He his own part writes, alleweil. By-ze-way, I have a letter from him. Voila!"

(Reads.) What for you no give me chance? Bah! you all afraid. I am voice—your company are all what you call penni-vistles. I know the reason you not let me sing—your precious partner would not be heard. You bury me. Me, who conquered Australia! Me, the "Ballarat Pet," the "Bendigo Bull Boy," the "Melbourne Masher." I will sing nothing but the "Ballo." Your Loving

ROGINANTE.

P. S. I have just married the Gazelli. I will not come to rehearsal. The Gazelli shall not skip to-night. She is going to glad me with her bright blue eyes.

R.

"He shan't sing at all; mind that, Maximilian! What business had he to marry without first asking me?"

"Would you have married him?"

"Sir!!! You insult me; I am the bride of Art alone."

"Cold comfort! You will never have a tear leetle baby to become un grand tenor."

"That baby's nuisance!"

"WHAT!!! Our partnership is tout fin! You manage by yourself."

"No, no! I had enough of that with that Hess-ian mercenary. I have no doubt it's a very nice baby. If it's like you it must be a dear little fellow. Now be good-tempered and mind what I say:

"1. This opera is not to be carried on a litter. Not by a jug-full! She is doing too well. You must put her in an opera that she can't sing and I can. 'Faust' will do."

"2. Our contralto is getting too much applause. Tell the Gazelli always to dance while she is singing her best solos."

"3. Old Pantaloons is being turned inside-out by the press' praise. He'll be asking for a rise soon. Now he has a cold and can't sing, put him in every bill."

"4. Don't let Rosinante sing on any account. It is all right in the country where we make money, but here I'm working for fame."

"Dere certainly is no money in it," quoth the impresario, "pas assez to buy der baby a rubber ring."

"Tell Charles to see that new anecdotes about me are sent to the papers every day. And—oh, I say. Do you think old Musky's voice is all gone?"

"I was told so by someone. Let me see; was it DeVivo? I can't remember."

"Well, if you think it's all right, you might get her for a night or two. I should like to show I have more voice left than she has."

"Sehr gut. And how will you be called—'Columbia's Nightingale,' or 'America's Favorite Child of Song,' or the 'Star Spangled Songster?'"

"They're too general. We must be more local. Call me 'Gotham's Giant Gurgler!'"

Mr. Max Goldstein has become sole editor and proprietor of the New York *Musik-Zeitung*, and will undoubtedly increase the popularity which that excellent journal has enjoyed for many years. Mr. Goldstein is a critic of skill and experience, and an able business man. We understand that he intends making a prominent feature of an English department of local news and criticism.

Miss Lottie Pinner, a young lady who possesses a very light soprano voice, will give her first concert at Chickering Hall on Wednesday evening, Feb. 12, when she will have the assistance of Mr. Max Pinner, Mr. Willard, etc., etc.

A vocal and instrumental concert is to be given at the Olympic Theatre, on Sunday night, Feb. 2, in aid of the parochial school of St. Peter's Church.

A piano recital has been offered by the Cincinnati Festival Association, for an oratorio and a choral concert, next year's festival.

## Foreign Amusement Notes.

Adelaide Neilson is announced to appear at the Adelphi Theatre, London, next month. Eliza Terry, a soubrette, who had played at various London theatres, died Dec. 21, aged sixty-two.

A new drama by Alfred Tennyson has been accepted by Henry Irving for his London Lyceum Theatre.

Mr. John Clark, lately comedian of the Strand and Criterion Theatres, was reported very low with consumption.

Charles Morton is now playing Legree in "Uncle Tom's Cabin," with the Jarrett & Palmer company, in England.

The subscription fund started by the Whitehall Review for the benefit of J. B. Buckstone, amounted to £107 11s.

The remains of Mlle. Beatrice were conveyed from England to Paris, and interred Jan. 2, in Père la Chaise Cemetery.

Mlle. Beatrice left the bulk of her property, amounting to nearly \$75,000, to her intended husband, Mr. Frank Harvey.

"Caste" has again been revived at the Prince of Wales Theatre, London, and Mr. George Honey is again playing Eccles there.

Mlle. Sara Bernhardt will visit Nice in the course of the month to appear in the new theatre at Monte Carlo.

"La Morcaine," Offenbach's new opera, was at last aduances being rehearsed at the Bouffes Theatre, Paris.

"Le Grand Casimir," a new piece in rehearsal at the Varieties Theatre, Paris, is by MM. Gondinet, Saint Albin, and Prevel, music by Charles Lecocq.

Samuel Phelps left his real and personal estate to his daughters, Eleanor Cooper Phelps and Esther Anna Phelps. He died very well off.

Mrs. Charles Wood, formerly better known as Miss Clara Wood, actress, and the original Elly O'Connor in the English provinces, died recently in Liverpool, England, aged 43.

The Palais Royal Theatre, Paris, has in rehearsal a four-act comedy by MM. Meilhac and Halevy, called "Le Mari de la Debutante." The principal lady's part will be taken by Mlle. Jane Hadling.

The new place of amusement in Glasgow, Scotland, known as "Her Majesty's Theatre and Royal Opera House," was opened Dec. 28, with the pantomime of "Ali Baba, or the Forty Thieves."

"It's Never Too Late to Mend" has been produced at the Princess' Theatre, London, for the first time in thirteen years, and "A Scrap of Paper" has been revived at the Court Theatre.

"Montjoie" will be succeeded at the Paris Vaudeville by "Ladislas Bokski," a piece taken by Maquet from a novel of Cherbuliez. After "Ladislas Bokski" will come a very Parisian comedy by Edmond Gondinet, entitled "Les Tapageurs."

Lucy Buckstone was announced to be married, at Sydenham, on the 6th, to a rich young fellow whom she had known in childhood. She was to make her last stage appearance in "The Crisis," at the Haymarket, on the 4th, and subsequently be replaced in the company by Miss Abington.

MM. Meilhac and Halevy have just signed a contract with M. Bertrand (the proprietor of the Varieties, Paris) to write for the Hanlon-Lees and the company of that theatre a vaudeville pantomime. It is to be ready about the end of March, when the Hanlon-Lees' engagement at the Folies Berger terminates.

Charles Sugden, who lately became somewhat celebrated through his love affair with the Countess Dysart, on account of which the Earl procured a divorce, was married to that lady Dec. 24, at the British embassy, in Paris, by the Rev. J. Mackay. She was wedded under her maiden name of Maria Georgina Preston. She is a daughter of Thomas Preston, and a descendant of Richardson, the author of "Pamela," "Sir Chas. Grandison," and other last century novels.

The Paris Grand Opera House cost thirteen millions of dollars and occupied fifteen years in building. The Government appoints the manager at \$5,000 per annum, with \$1,600 additional for house rent, and \$1,000 for carriage. He also receives one-half of the profits. The state provides all the scenery, music, and accessories. It cost the nation \$38,000 to mount "La Juive," \$23,000 for "Favorita," \$28,000 for "William Tell," and \$30,000 for "Hamlet"; yet the manager is frequently on the verge of bankruptcy.

## Jawge!

## TO THE EDITOR OF THE MIRROR.

DEAR SIR:—Will you kindly inform me through your columns if the gentleman who is playing in "King Lear" at the Broadway is the well-known critic and poet, George Edgar Montgomery? I am told that he is, and that he has formed his nom du theatre by dropping his surname. I have heard much of this gentleman's varied talents, and I should not be surprised if he had ability enough to depict the man king.

## AN ADMIRER.

"An Admirer" is informed that Mr. Edgar is not the party alluded to. He is not a poet, but an actor, and has, so far as we know, no nom de plume.

Miss Katie Stark, the soprano, is failing as a concert attraction. At the Academy concert, in Brooklyn, last week, she retired with out a sign of applause.

## Foreign Musical Notes.

Henry Vieuxtemps is now in Paris.

Signora Clementine de Vere, a young prima-donna of the Italian Operatic Company at Bucharest, is highly spoken of.

Mme. Desiree-Artot is engaged at the Italian opera, Moscow.

Signor Tamberg sang a short time since at a concert in Badajoz.

Nandin, the tenor, has been engaged for twelve performances at the Liceo, Barcelona.

Carl Rosa may bring over his English Opera Company to this country next winter.

Madame Pappenheim is now on a three months' concert tour of the British provinces.

Mlle. Marie Derivis has produced a favorable impression in "Carmen" and in "Hamlet."

The opening day of the Italian musical season, seventy-one opera houses and theatres were opened.

M. Faure is about to commence a short operatic engagement at the Theatre de la Monnaie, Brussels.

When the Ventadour Theatre closed, the attaches of the place were tendered a benefit performance, in which a number of dramatic and lyric artists in Paris gave their assistance.

It is refreshing to hear that Milan, Italy, has a tenor, named Tomagno, whom a musical journal describes as "an archangel of the St. Michael type, of fair complexion and powerful, yet graceful, form, with the loveliest voice imaginable, great dignity of bearing and grace."

A new lyric drama, entitled "Judith," has been produced at the Winter Circus, Paris. It is said to be a work of merit. The author of the poem, M. Paul Collin, has chosen his subject from the Bible. The first part is devoted to an exposition of the misfortunes of the Israelites and the patriotism of Judith; the second represents her arrival at the Assyrian camp; the third, the tent of Holophernes. The music is by M. Charles Lefevre, who gained the great prize of Rome in 1870. The music is of an elevated character, displaying originality and talent for dramatic composition.

## The Strut, the Stride, and the Stalk.

Edmund Kean was a master in slight-of-foot. The stage was his pedal-piano, and he a very Rubinstein of the boards. He dominated the stage with a precision marvelous to behold. He knew what stage "repose" was, and he had a method in his pedal abandon all his own. There was an indescribable magic and witchery in his pedal pantomime. And what a picturesqueness there was in one of his running-lowering entrances or exits. What an involved step he could assume at will? Did this little giant wear (or wear out) spring soles? The fact is, Kean always surveyed and measured (mentally) the stage he was to tread advantageously. As the digitorm (for finger-practice) is soundless, so was the footboard-stage in his pedal practice extraordinary. He knew to a stride how many footfalls would land him pat at right, right-centre, centre, left-centre, left, up, down, or at any curve, line or angle of the stage. He could step to a foot from flat to foot-lights, from curtain-line to groove, to a bar of music, or to any cue. With music to carry him off or on, his movements were like clockwork. And he could more accurately than most stage-folks fill out to a note the music of his part, no matter how few or many the bars were. His gait was slow, fast, swinging, heel-and-toe, undulatory, sidereal, lateral, as if he wore sympathetic shoes, and trod a stage responsive, conscious, and sympathetic, india-rubber-like. And that was slight-of-foot.

Macready, too, had his tricks of step—a measured-unmeasured rise and fall and tremor of step, cadence, uncadence, 'twixt a walk and a dance, as it were. Lithe, subtle, as if on artificial legs, he walked, and halted natural again. He could put on an uphill step upon a level plane; a downhill gait upon an uphill plane; an undulating motion on any line, curve, or angle. He, in common with our own Forrest, could assume a comedy step, a tragic stalk, a melodramatic walk (set to music), the totter of age, the limp of Richard, etc. This same Forrest was a master of the method of walking sidewise, and without raising his feet from the ground—a peculiarity of gait, truly, and very effective withal.

Poor G. L. Fox could sidle, mince, stride, with toes abnormally turned in or out. W. E. Burton's treadmill gait was a study in steppe. He used to aver that the loose-jointed puppy makes the fleet and graceful hound. "You must learn to walk ere you can run," said he; "and kindness creeps where it cannot walk or run."

Sarah Siddons' gait was various indeed. Right well she knew what nationality in gait meant. As Cleopatra, her entrance to triumphal music, in a species of rolling step, was, in its way, unique, if not inimitable—slight-of-foot, indeed, like walking on air or water. She must have been a dancer and an athlete as well. For every passion, for every phase of passion, and for every part she had a peculiar gait, truly, and very effective withal.

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The simple Scotch ballad is the most difficult to give expression to; yet concert singers invariably select them as encores. To hear an "artist" encored for an Italian aria, sing one of these ballads, and to hear a "Scottish lassie" sing her native song, is like sun and silver reflector, with like results.

## THE VARIETY THEATRES.

Harry Lindley will be stage manager of the American Theatre when it reopens.

The benefit at Harry Miner's of Moore, Weeks, and Leonard occurs on the 28th. Do not forget it.

Col. J. Franklin Warner opens the American Theatre with a first-class variety company Monday, Feb. 3.

Cal. Wagner's Minstrels are appearing at the London this week. Ben Gilfoil and Cal. Wagner are the end-men and chief attractions.

A benefit is shortly to be tendered to Manager William Gieselberg of the Volks Garden Theatre. It will be a well-deserved compliment to a worthy and popular manager.

The new faces at Harry Miner's Theatre this week are the Lorellas, Howard and Thompson, Press Eldridge, and the "American Four," Pettingale, Gale, Dailey, and Hoey. Business continues good.

The attractions at the Volks Garden Theatre this week are as follows: The New Big Four, Harry Sheldon, Wingfield, and Gregory, Mlle. Floretta, Dick Stewart and Billy Maloney, Jessie Forrester, and the Burgeses. Attendance has been very good indeed.

At the Theatre Comique, last Saturday, Dave Braham, the popular leader of the orchestra, was presented with a gold watch and chain, valued at \$300. The inscription on the case is as follows:

Mark of appreciation to David Braham, Esq., the distinguished composer and my esteemed co-laborer, with most fervent regards, from Edward Harrigan, January 25, 1879.

Welsh Edwards made the presentation speech in behalf of Mr. Harrigan.

The bill at Tony Pastor's this week includes Tony Pastor, Gus Williams, Deleahany and Hengler, Kelly and Ryan, Sheehan and Jones, W. Henry Rice, Edwin French, May and Flora Irvin, and J. F. Sheridan and Aelia Jourdan. This is probably the best variety bill presented in the city, and has drawn, as it deserves, to a series of good houses. A stronger combination of players has seldom been seen on one stage at any time.

There is little new to be recorded at the Comique, where crowded houses have been the rule during the past week. The olio features include Fred. A. Plaisted, Edward Hanlan, Kate Castleton, Sarony, Waters and Kelly, Hayle and Pickert, Jerry Cohan, and Annie Morgan. "The Mulligan Guard Ball" continues to be performed at the Comique to crowded houses, and affords Harrigan and Hart as good an opportunity for the display of their specialties as they have yet had.

The Sunday Democrat says: "Mr. Claude De Haven, who is popularly known throughout America, is a natural poet, richly endowed by nature with a fine fancy and most exquisite facility of expression. His poems have been extensively copied by nearly all our leading papers. They reveal a profound depth of feeling, an exuberance of unalloyed sympathy, a brilliant imagination and—what is very rare in American writers—a happy ease and grace of execution. Claude also grinds out the best of the humorous music that is played upon the public by those celebrated organs of American fun, the Norristown Herald and Yonkers Gazette."

## HELLER'S APPARATUS.

## It is Given Up After Being So Long Held as Security.

Since Robert Heller died, two months ago, all his traps, machinery and apparatus have remained in Concert Hall, Philadelphia, where he performed up to within forty hours of his death. Of course, his estate had against it the current claims, including hall rent, hire of stage

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NEW YORK, FEBRUARY 1, 1879.

## Amusements.

WALLACK'S THEATRE—Ours.  
BOWERY THEATRE—Dominick Murray.  
LYCEUM THEATRE—H. M. S. Pinafore.  
STANDARD THEATRE—H. M. S. Pinafore.  
BROADWAY THEATRE—King Lear.  
PARK THEATRE—John E. Owens in Dot.  
BOOTH'S THEATRE—Danites.  
FIFTH AVENUE THEATRE—Dr. Clyde.  
NIBLO'S GARDEN THEATRE—Oliver Doud Byton.  
GRAND OPERA HOUSE—Colleen Bawn.  
GLOBE THEATRE—UNKNOWN.  
TONY PASTOR'S THEATRE—Variety.  
HARRY MINER'S THEATRE—Variety.  
THEATRE COMIQUE—Variety.  
LONDON THEATRE—Variety.  
VOLKS GARDEN—Variety.

## A Blow at the Blackmailers.

The action of JOHN A. STEVENS, in sum-  
marily declining to yield to the behests made  
upon him for the employment of a certain  
woman in his company at the Globe, will  
draw, doubtless, the attention of a good  
many professional people to the wrong done  
their interests by avowed blackmailers.  
There is no form of cupidity so base and  
cowardly as that which trafficks on the fears  
and aspirations of people whose good public  
record is necessary to their employment.  
There is no feature of current journalism so  
contemptible and unworthy as that of blackmail.  
Mr. STEVENS has done wisely in the  
course he has taken, and his action will, we  
believe, meet the approbation of every one  
who holds the dramatic profession in any  
sort of regard. We believe it the duty of  
every decent journalist to redress the grievous  
wrongs done the Press by the toleration of  
professional blackmailers upon it. Were  
such action more frequently taken, there  
would be less cause for complaint against  
newspapers. It would suspend the operations  
of the Philadelphia Item, Police  
Gazette, Dramatic News, and a few others,  
perhaps, but it would work a lasting good  
and establish a standard of criticism which  
actors and managers would trust, because  
they could respect and support it.

The demoralizing influences which the  
order of "society" debutantes and amateur  
"stars" bring to bear on the profession has  
been so marked of late years as to challenge  
great publicity. All sorts of characters  
have made the Stage their refuge and  
asylum, and as a writer in this paper has  
succinctly shown, the profession is held ac-  
countable for all their faults and failings.  
To combat this vicious influence, to arrest  
its spread, and to defend professionals from  
the harm it is doing them, is a duty calling  
for the best efforts of all decent and reputa-  
ble journals.

But here we find a paper making a formal,  
deliberate demand on an actor for the em-  
ployment of a woman, of no professional  
status whatever, and who, but for the ques-  
tions "backing" of this precious sheet,  
would not be bringing discredit on the Stage  
by her association with its members. Mr.  
STEVENS' refusal strikes the keynote of pro-  
fessional conduct, and he will have the  
pleasure of knowing that he has been the  
first to defend the Stage from the assaults of  
this blackmailing journal.

With the evidence THE MIRROR is accu-  
mulating every week before them, managers  
and professionals are beginning to inquire:  
"Who are these men who have carried on  
so long, unmolested, this disgraceful system  
of vituperation and blackmail? Who are  
they who so wantonly assail the good name  
of actors, and so persistently slander the  
ladies of the American stage?"

We will tell them.

The chief of the party is a branded con-  
vict, a spy and traitor during the late war,  
and a fugitive from a prison in Europe. He  
is the actual editor of the paper. The second  
man still under the surveillance of the

York police, "on the limits" and  
lodged under bonds from leaving the  
city till he has answered the criminal  
charges pending against him; already con-  
victed, openly accused of slander—  
the police are always looking for  
the ostensible but irresponsible  
last of the trio is an alleged  
contributor to stage literature  
which no manager in this city has  
the courage to present, a bright  
graduate from the Beecher  
school of morality—which tolerates  
no prayer-meeting, and looks  
upon the man of the staff. This is the "toff"  
of the paper which

has so long preyed on the means, fame and  
forbearance of the dramatic profession?  
The chief is a bankrupt fugitive who has  
fled to another State to defraud the profes-  
sionals who engaged with him. The other  
is a thief and blackleg for whom the police of  
two cities are looking, an idle, worthless  
parasite, living off the charity and subsisting  
through the credulity of the profession  
he disgraces. It is these men who are assailing  
the Stage and its members. They have  
received their first blow.

## "Certainties" to Combinations.

The system of paying what managers are  
pleased to call "certainties," but what actors  
have learned to recognize as part guarantees,  
is, in a great measure, responsible for a  
good many of the evils of which theatrical  
people are now complaining. There is, of  
course, no reason whatever, why a manager,  
desiring to do so, may not pay a star a speci-  
fied sum for his services at a theatre. Mr.  
BOUCICAULT is now playing at the Grand  
Opera House under such an arrangement,  
and it has, it must be confessed, many  
things to recommend it. It places the  
whole responsibility of the engagement on  
the managers, who, in return for that risk,  
are enabled to get their attraction at prob-  
ably less money than his share of the nightly  
receipts would aggregate. It frees the star from  
these annoyances inseparable from a part  
interest in the receipts, and equalizes the  
risks of management by placing the  
success or failure of the engagement in the  
hands of those who direct the theatre. To  
this extent it is a very good arrangement.  
The system of paying "certainties" to trav-  
eling combinations is altogether different in  
design; it works constant injury to the theatre  
in very many cases. The method may  
be reduced to this:

A manager of a theatre desires, let us  
say, to secure a certain attraction. If it is a  
play, he seeks the right from the author; if it  
is a "star," he applies to the star's agent.  
Now the plan which time and experience  
have shown to be correct is for the manager  
to close directly with these parties at  
whatever terms might be agreed upon. By  
the current system, a change is made; the  
manager of the attraction replies to the  
manager of the theatre that he will come  
and bring with him a company, provided  
the latter will consent to play a "certainty."  
To this he agrees, and it is announced that  
Mr. So-and-so is to play Mr. Blank, his  
star, in a new play, supported by "his own  
combination." And this, too, it is added, is  
done on a "certainty." The arrangement  
looks very pretty, but it does not work quite  
so well. The manager of the attraction en-  
gages his star at say \$200 a week, he gets  
the use of the play for \$100 a week, he pays  
his combination \$600—making in all \$900.  
The manager of the theatre guarantees him  
for this, perhaps, a clear half of the gross  
receipts, but as an additional assurance, se-  
cures him a "certainty" of \$500 on the  
week. If the business is good, the manager  
makes a round sum and the theatre manager  
a fair one. If the business is bad, the  
theatre manager clears himself, perhaps, but  
the manager of the attraction, notwithstanding  
his "certainty" finds himself stranded  
financially, for he has only \$500 with which  
to pay \$900, and the company are, perforce,  
the real losers. In any event, the resident  
manager can, in all cases, engage a company  
much cheaper than can the manager of a  
traveling combination, and gains necessarily  
by being able to deal directly with the per-  
formers. The introduction of a "middle-  
man," who is usually irresponsible, makes  
the payment of the company entirely con-  
tingent on the business done, and shifts the  
question of salaries from those quite able to  
pay them to those whose ability to liquidate  
is in no wise commensurate with their will-  
ingness in that direction. An example of  
this is shown in the case of the North Broad-  
Street Theatre, Philadelphia. This theatre  
has been run on the "certainty" plan with-  
out yielding to the manager a single good  
week's business this season. Of the com-  
panies which played there on "certainties"—  
the Miss party, Lass o' Lowrie's  
combination, Farmer's Daughter company,  
and Heywood Troupe have each ceased  
traveling; most (if not all) being in arrears to  
the company for salaries. By the present  
system it is possible for a manager to take a  
combination through the country, playing  
nowhere except on "certainties," and find-  
ing himself, at the close, a debtor to every-  
one, and without having made any money  
himself. We believe that the remedy for  
this will be found in a return to the old sys-  
tem of making dealings directly with stars  
and combinations, in proffering no "cer-  
tainties," in assenting to no guarantees which  
the percentage of receipts at the box office  
does not warrant, and in conforming to  
that common sense principle of business  
which first secures salaries and then ap-  
portion profits according to risks.

## Falling Into Line.

[From Last Week's Clipper.]

V. S. V., New Brunswick.—We do not  
answer questions concerning the domestic  
affairs of professional ladies.

## Nym Crinkle's Conundrum.

Mr. A. C. WHEELER, whose activity since  
going on the Star has been very notable,  
has been to the pains of investigating the  
question raised by ANNA DICKINSON, in her  
recent lecture, whether the influence of a  
theatrical performance is beneficial or detri-  
mental to the health. Miss DICKINSON held  
that it is beneficial. Dr. BEARD, who is  
accepted as authority in matters of this kind,  
referred to Mr. WHEELER's inquiries:

An excessive activity of the emotional  
nature is always harmful. Repressed emotion is  
always accompanied with friction; and friction  
is one great evil of modern life. Relief  
follows the crying out of a man in pain, or the  
violent action of an enraged man. The crying  
of an infant is always good exercise; in fact,  
it is reasonable to believe that it is necessary  
exercise. Laughter, tears, and even applause,  
are a physiological relief to the feelings.  
The applause of audiences is sometimes  
not only spontaneous, but automatic and inevitable.  
They cannot help it. Strong emotion  
not directed along the muscles or nerves, and  
not manifesting itself in noise or motion, ex-  
pends itself on the weaker parts of the system;  
on the brain, or the heart for example. Different  
people will be differently affected. The en-  
forced calmness of a genteel audience, which  
good taste forbids to weep, or cheer, or laugh  
heartily is not only unnatural, but unwholesome.  
An emotion expressed is an emotion relieved.  
An emotion repressed turns on its possessor.  
The actress who expends all her feelings in action  
may be less liable to danger than the listener, who suffers but dare not  
show it. My nervous patients very rarely  
come from those who act. Acting is one of  
the healthiest and most beneficial forms of  
exercise.

The question raised may be regarded as  
tantamount to decided in favor of Miss  
DICKINSON's theory. It is quite apparent to  
every one that the feelings, though subject  
to a certain degree of restraint, must find  
outlet in action somewhere. Now the theatre  
affords gratification for this to a reasonable  
and wholesome extent. It constitutes  
at once their use and their fascination. It  
is true enough, probably, that certain plays,  
when witnessed by undisciplined, unsprung  
emotional natures, incapable of reasonable  
relaxation, do a certain degree of harm.  
But these are isolated cases, and are of no  
moment in proving anything about the  
question. It will be found generally, that theatres contribute directly to the physical  
health as they do unquestionably to the  
development of the moral perceptions and the  
enlargement of the intellect. The band  
scene in "Ours," which Miss DICKINSON so  
happily cited, may do the auditor no lasting  
good, but it will call into exercise emotions  
which might have been less fortunately put  
into play elsewhere. It affords a present  
sense of gratification which is, after all,  
"better than medicine."

The active measures taken by the authori-  
ties for the suppression of the lower class  
of variety theatres in Philadelphia, have  
had the effect of closing up about half the  
variety houses there. This is not very  
creditable to a city which boasts so largely  
of its support of theatricals, but the fact is,  
that there is no really first-class variety the-  
atre in that city, and that the one man who  
tried to manage one successfully is now in an  
asylum for the insane. The favor of Phila-  
delphia, unlike New York, Boston, Chicago  
and Cincinnati, has always inclined toward  
low variety theatres, and good entertain-  
ments, like good newspapers, have received  
faint and short-lived support. In New  
York there are six variety theatres, five of  
which—Tony Pastor's, the Comique, Lon-  
don, Harry Miner's and Volks Garden—  
stand as high as the legitimate houses.  
The remaining house is a discredit to the city,  
and should be suppressed, on three  
grounds: First, for giving a "queer" enter-  
tainment, not worth the money charged,  
thereby defrauding the audience. Second,  
for being a resort of bad characters and a  
place of public assailability, and, Third, for  
bringing discredit on the accredited variety  
houses. The action of the Philadelphia  
authorities will meet with approbation every-  
where, though it must be confessed, that  
the state of affairs which made their action  
necessary, is discreditable to the managers,  
newspapers and public of that city.

On the last day of the visit of the Criterion  
Comedy Company, to Grand Rapids, the manager  
of Powers' Opera House invited Miss  
Emma Pierce, Miss May Daveyport, Mr. F.  
F. Mackay, and Mr. Frank Roberts out for  
a ride. After exhibiting the government  
building, the county edifice, the tenements  
occupied by the city at offices, a section of  
the missing park fence, and the windows of  
the room where Rev. Spence penned his im-  
mortal poem, the genial Count made a tour  
of the West Side. On the return the party  
met a runaway team. For a moment all  
seemed lost, but he rose to the emergency.  
As the frightened horses approached, he rose  
in the sleigh and raised his hat. The effect  
was instantaneous. The team coated the  
beams on the opposite side of the bridge  
with hair, smashed a cutter in the rear by  
the rebound, and the party was saved. The  
company have been inquiring since whether  
a hat at the head of a traveling troupe is  
almost as good as a head.

Miss Alice Harrison returns to Boston and  
opens at the Museum Theatre there on Monday,  
February 10.

## PERSONAL.

HAVERLY—J. H. Haverly has been quite  
ill in Cincinnati, but has recovered.

COTTON—Mr. E. G. Cotton has resigned his  
position as business-manager at Niblo's Gar-  
den.

JORDAN—Mabel Jordan, a very comely  
little actress, has replaced Josephine Baker  
as May Fielding, in "Dot," at the Park.

DAVENPORT—Fanny Davenport was billed  
at the Olympic, St. Louis, last week to play  
Julia in the Hunchback "for the first time."

MAYO—Frank Mayo plays at the Arch  
Street Theatre, Philadelphia, next Monday  
night as Badger in the "Streets of New  
York."

COGHLAN—Rose Coglan was to have  
played Blanche Haye in "Ours," at Wall-  
ack's, but did not in consequence of being  
unable to sing.

ROGERS—John R. Rogers, late manager of  
the Tracy Titus party, left town on Thurs-  
day for New Orleans to act as advance agent  
for Fanny Davenport.

DARLING—Bessie Darling sailed on the  
White Star Line steamer Celtic, for Liver-  
pool, on Thursday last. She will be away  
for a couple of months.

CAVENDISH—Miss Ada Cavendish does not  
go to the Park or the Fifth Avenue, but to  
the Broadway Theatre, as originally intended.  
She appears there March 10.

BOUCICAULT—Dion Boucicault's present  
engagement at the Grand Opera House is,  
financially, the best he has played. He never  
played to better advantage.

WHEELER—A. C. Wheeler is doing the  
duty of dramatic, musical, literary, and  
associate editor of the Star. He is understood  
to be a part owner of the paper.

BURGESS—Cool Burgess has taken the  
pledge. The act is said to have been caused  
by testing the quality of the wine at the  
Tivoli, where he has been playing.

THOMAS—Jerry Thomas' Theatre has been  
closed since last week in consequence of bad  
business and no salaries. It is to be opened  
again, but not probably as a minstrel house.

LOCKE—George Locke, the San Francisco  
manager, is coming across the Continent and  
will be in New York within a month. His  
season at the Bush Street Theatre has been  
very successful.

EDGAR—George Edgar, the genial manager  
of the Broadway Theatre, drew a crowded  
house on his appearance as King Lear on  
Monday. It was altogether indicative of the  
regard in which he is held.

CLANCY—Vinnie Clancy is the hit of "H.  
M. S. Pinafore" at the Lyceum Theatre.  
Her performance of Josephine, the "lass who  
loved a sailor," is the best thing in the piece  
as given at that theatre.

BRYANT'S—Dan Bryant's Opera House in  
Twenty-third street, is to be torn down for  
a garden. The place was never irredeemably  
killed for good business until Josh Hart took  
it. It will never be reopened as a theatre.

ENGAGED—The fight over "Engaged" still  
goes bravely on. Several letters on the sub-  
ject will be found in another column. Mr.  
Parkes is especially positive in his statements  
on the subject.

DODGE—Fred Dodge, a well-known so-  
ciety gentleman, and a great-grandson of  
Commodore Poulding of Revolutionary fame,  
will make his debut shortly at one of our city  
theatres.

PREScott—Miss Marie Prescott, who is re-  
membered as having been very successful in  
her performances in New York last season,  
but who has been engaged at the California  
Theatre, comes East shortly to play.

POMEROY—The condition of Louise Pome-  
roy, who was hurt at the railroad disaster in  
Arkansas, continues critical. Sleeplessness and  
delirium are the most decided symptoms of  
her case. Fatal results are not feared.

WILTON—Ellie Wilton, now playing at the  
Fifth Avenue, has the sweetest and most  
sympathetic voice of any actress on the  
American stage. Her reception on the first  
night was very cordial.

ANDERSON—The Philadelphia Times says:  
"Mary Anderson is just now doing as big a  
business as the 'Pinafore' people. She was  
in Cincinnati last week and all Kentucky  
poured in, special trains being run from as  
far down as Louisville. Kentucky is as  
proud of her as though she were a horse."

"PINAFORE"—New "Pinafore" parties  
are being organized almost daily. The com-  
pany which John E. McDonough takes to the  
North Broad Street Theatre, Phila., is one of  
the best of these. The troupe includes:  
Annie Pixley, Elsie Conly, Laura Joyce,  
Annie Gordon, Eugene Clarke, J. E. Mc-  
Donough, Charles F. Lang, and W. H.  
Seymour.

LOCKE—Many journals have made a very  
natural mistake in assuming that E. A. Locke,  
who formerly supported Lotta, and E. A.  
Locke, the author of "A Messenger from  
Jarvis Section," and "Stars," are one and  
the same person. Locke, the author, is a  
Boston pianist. The other, "Ned" Locke,  
has been playing Le Blanc, in Stetson's  
Evangeline company.

Mrs. Alice Oates plays at the Park Theatre  
in the spring. She will produce, for the first  
time in this city, "The Little Duke."

The act of "Pinafore" which Bartley  
Campbell wrote for the Lyceum, has not  
been used there, but will be when the opera  
is taken on the road.

## PROFESSIONAL DOINGS.

"Almost a Life" has proved quite success-  
ful on the road.

Imogene is playing at the Philadelphia Mu-  
seum this week.

The Knights reappear at the Broadway  
Theatre, in April.

Clara Louise Kellogg has determined to go  
to Europe this spring.

"Nathan Hale" will be produced at the  
Bowery next Monday.

The Chestnut Street Theatre, Philadelphia,  
is announced to let.

S.

**A Pretty Piece of Business.**

The very damaging expose made by THE MIRROR last week, of the blackmail and blackmailing tactics of a certain weekly newspaper in this city, had the effect of calling forth not only a good deal of honest commendation but from managers and professionals, but also of furnishing a number of cases wherein the charges we alluded to, were fully borne out by the facts. An episode has come to light this week, which shows that THE MIRROR has struck the right tack in its researches, and that the doings of the "strikers" of the Dramatic News—for such indeed is the name of the paper—were more flagrant and more insidious than most people had imagined. Up to the present time we have not credited the allegation so often made that any organized system of blackmail was pursued by the journal in question. We preferred to believe that the charges were exaggerated. It seems now, however, that they were true. And it is the duty of THE MIRROR to free the decent men and women of the profession from the tax and fraud which further tolerance of the methods pursued by the Dramatic News would impose upon them. To the faithful performance of that duty we propose loyally to adhere. When the issue between honesty in journalism and blackmail shall have been made so clear that it will need no explanation, THE MIRROR will rest content—and not till then.

Mr. John A. Stevens, who is now playing an engagement at the Globe Theatre, this city, is a foremost representative actor of the class now becoming prominent—that is to say, he belongs to the new and popular school of players whose interest in the drama is as keen as their enthusiasm, and who bring to bear on the profession brains, energy, capital and plenty of good will. Mr. Stevens has played two very notable engagements in New York already, and on both occasions received what is—next to ill-will—the best thing the Dramatic News has to offer—it's praise. Mr. Stevens charges (in a letter which we append herewith), that a man, representing himself as from the Dramatic News, made a formal demand on him for the employment of a certain woman (whose name we withhold), in his play, "Unknown." Mr. Stevens recites the circumstances under which the demand was made. He declined most positively, and as a result of his action was assailed by the News. The text of Mr. Stevens' letter is as follows:

GLOBE THEATRE, NEW YORK, J.

JANUARY 25, 1875.

DEAR SIR:—May I occupy so much of your valuable space as will give me an opportunity of replying to an infamous article in the "Dramatic Nause" of last week? The article referred to was fathered by one Burns, and reflected on both "Unknown," my play, and myself individually. I am aware that a gentleman gains but little by entering into a controversy with a fellow of this kind, but when we meet a brigand whom we cannot avoid, one is justified in availing himself of the most effective weapon of defence. I might reconcile my feelings in this matter with the consoling thought that the lying abuse of this man Burns is eminently more acceptable than his stupid and easily-bought praise, and so dismiss him and his illegitimate "weakly" as unworthy of consideration. For while I court honest criticism, and do not fear vituperation and abuse, I believe also that no newspaper, however powerful, can make a poor play or mar a good one.

I have an abiding faith in a public who are quick to detect "gilt from pure gold." This, in my case, was demonstrated by the fact that the Globe Theatre was the only one in New York last week that displayed the nearly forgotten legend, "Standing room only," before its doors, and this, too, at a house hitherto so unfortunate. After carefully perusing the criticisms of all the legitimate newspapers of New York I have yet to discover the first unfavorable mention of "Unknown." The question then arises: What prompted this attack in the "Dramatic Nause"? I believe I understand the reason, and I propose to ventilate it, and am glad to avail myself of the publicity THE MIRROR affords for reaching the managers and profession.

Last Tuesday evening a party presented himself at the back door of the Globe Theatre, announcing that he was from the "Dramatic Nause," and asked to see me on urgent business. He was conducted to my dressing-room, and appeared perfumed and costumed in a manner suggesting a party excellently well kept. He came to demand that I should give a New York debut to a woman whose principal recommendation is a recent scandal elaborately ventilated in the "Dramatic Nause." This proposition was firmly but politely rejected by me, and the perfumed party left in no amiable frame of mind. This, I take it, is the cause of the before-mentioned abusive article, and this is the paper that (self-appointed) proposes to elevate the tone of the stage.

I wish the public to understand that I court the abuse of this keyhole inquisitor, in whose columns the majority of respectable artists are so abused.

What can be more cowardly than the assaults of this man Burns on the ladies of our profession? From the highest to the lowest but few have escaped his attacks, and as your grave-robbing jackal is the meanest of the brute creation, so is your defiance of woman the most contemptible and cowardly of men.

Admit even that they were all his infamies, then his assaults are still

more cowardly, for the unfortunate women stand entirely defenceless. My limited study of life has shown me that if a woman has fallen, it is a hundred to one that she owes her degradation and ruin to a semblance of manhood who is the first to betray her shame. "Let him who is without sin cast the first stone." For my part I can always find an excuse for woman's misfortune as long as man exists to intrigue and conspire against her virtue.

To use a quotation of the "Sole and Responsible" (while recently slandering an eminent theatrical manager), "Oh, for a whip in every honest hand, to lash the rascal naked through the world!" Yours,

JOHN A. STEVENS.

N. B.—Liable to be continued.

**"THE WOMAN IN THE CASE"**

has attained some notoriety through a series of statements which she had published in the Dramatic News. In return for the confidences violated to use these statements, she has had the favor of the paper, without very fortunate results, however, as she has been out of an engagement ever since. She played with a company some time ago, and was looked upon as a very inferior actress and rather pugnacious woman. She is not recognized as professional, though we have seen a statement, in her own writing, that Mr. Horace Wall directs her business—a statement about which we have very well defined doubts. She may, for aught we know, be a graduate of Mr. Philip's agency, which provided Leonard Grover with his Boston press agent at a gratuity of \$25 for one week's time.

**"King Lear" at the Broadway.**

Mr. George Edgar has shown a good deal of discretion in choosing for his initial venture as an actor, a character in which he is not called upon to stand the test of comparison with any supremely good impersonation of the present day. Saving the troublesome ghost of Edwin Forrest, a new Lear has no rivals who can claim credit for more than respectable and conscientious work.

The systems of our modern stage are certainly not well calculated to produce a great Lear. Those actors who are physically adapted to the part are in constant demand in melo-drama and "society" comedy—types wholly opposed to the methods of pure tragedy. The Chevaliers De Vaudrey and the Hugh Chalcots have used up all the raw material for the Lears and the Othellos, and we must now look for exponents of these parts to a very limited class—a class made up of young men whose poor personal appearance has made them unsuccessful in the popular drama, and of rapidly-aging veterans, born and bred in the old school, and still clinging to its worn-out formulas, serve the letter of their art and ignore its progressive spirit—men who have no higher ambition than to give a decent professional rendition of a character whose subtler essence they can only vaguely comprehend.

It is impossible to deny that Lear is a part which exacts certain purely material qualifications. A towering genius may make an exception to this rule—as genius does to every rule; but it is simply talent and skill which would grapple with this mighty part; the actor is hopelessly handicapped unless he can bring to his personation the dignity and power of physical grandeur.

We have no living Lear who has set the standard of excellence so high as to give us a right to judge severely the efforts of a novice. But Mr. Edgar's performance on Monday night was very fairly comparable to any Lear the younger generation knows.

It was decidedly more than a successful attempt—it was a creditable piece of work: intelligent, consistent, and not lacking in dignity or strength. Mr. Edgar has a good stage presence, an easy carriage, and a clear, though not rich voice.

He had all that he could desire to aid him in his support and in the mounting of the piece.

The part of Cordelia is not entirely within the compass of Miss Marie Gordon, but that she made the most of her uncongenial duties, and looked remarkably well.

Mr. Wheecklow threw all possible vim and vigor into the part of Edgar; but these excellent qualities were rather thrown away. If no more can be made of Edgar than is to be got out of a fantastic assumption of madness, the question of artistic power resolves itself into a question of wind and agility.

Not that Mr. Wheecklow played badly, according to his own conception of the part; but his conception was at fault. He gave a good performance of a bad class—something to be regretted, for, after the excellent work which he has done this season, it is not pleasant to see Mr. Wheecklow falling into purely conventional ways.

The rest of the cast was sufficiently good; Mr. Frank Pierce, in particular, surprised the audience by a strong, pleasing and original picture of bluff and brave old Kent.

"Othello" will be done next week.

**"Dr. Clyde" at the Fifth Avenue.**

A version of L'Arron's "Dr. Klaus," produced at the Fifth Avenue Theatre, on Saturday, is not, we fear, destined to bring the new manager the good fortune which all wish him. The fault does not lie with the version-maker (why would not one of the old words, translator or adapter, do?), who has for the most part done his work well, but with the original piece, which, however popular it may be among the Germans, is too tame and uneventful to suit American audiences. "Dr. Clyde" is, in fact, the most

plotless five-act play that has been presented here in many years. Not throughout the entire action is there one situation that can be called truly dramatic—the nearest approach being when a young lady, daughter of a distinguished physician, is found by her father waltzing with his man-of-all-work!

Much of the dialogue is bright, though its coarseness at times offends, and there are introduced some of those irrelevant discussions on abstract subjects, so dear to the Teutonic mind. The adapter has led into some minor errors by his ignorance of life in England, but these do not seriously affect the play, which failed, and we believe, always will fail before English-speaking audiences, because of its inherent weakness.

There was much to commend in the acting, although the title role ought to have been assigned to a strong character-actor. Mr. Chaplin while giving a pleasant and intelligent performance, did not endow the Doctor with a sufficiently marked individuality. Mr. Hardenberg, as the Doctor's man (dressed, by the way, so "seedily" that he would have driven away patients from any respectable practitioner's), made the chief success of the evening, and thoroughly deserved all the applause he received. Mr. Owen Fawcett, though somewhat too mature in appearance, was amusing and gentlemanly as a bashful lover. Mr. Fisher was conventionally good, though often inaudible, as a respectable father. Mr. Harry Lee was as unlike a well-bred, well-mannered Englishman, as a rather clever young American actor could be.

Among the ladies Miss Ella Wilton bore off the chief honors. Her part was but a small one, albeit her scenes with Mr. Fawcett are the best written and most amusing in the play, but she acted it naturally, delicately and effectively. Evidently Miss Wilton will prove an acquisition to our stage. Her appearance is pleasing, her bearing graceful, her manner ladylike, and her dressing elegant with the exception of an incongruous mixture worn in the third act.

Miss Laura Don had little to do, but did that little neatly. In the scene at the close of the third act she was not sufficiently strong. Miss Minnie Monk and Miss Mary Hill were acceptable in comparatively unimportant parts. A young lady, who played Dr. Clyde's servant, exposed her arms in a way which would never be tolerated in a respectable family. Mr. Harkins should see to this, and also should put a stop at once and forever to ushers presenting bouquets and baskets of flowers while the performance is going on.

The piece was neatly and effectively set, the exterior in the last act being especially good.

**"The Danites" at Booth's.**

That best of American plays, "The Danites," was represented before a crowded house, at Booth's, on Monday evening, and evoked the old-time popular response. It was made known under the best of auspices, to wit: those of J. H. Haverly, a manager whose taste, enterprise, and liberality have contributed largely to the pleasure of theatre patrons in other cities, and whose advent to New York is altogether welcome and appropriate. "The Danites" is a drama possessing merits of surpassing interest. It deals with a theme till now untouched by contemporary playwrights. It strikes a keynote of American life and character, and combines humor, pathos, and poetry in agreeable proportions. One cannot conceive of anything more thrillingly and truly dramatic than the spectacle of a weak, but noble woman, pursued by the avenging, unsated, semi-religious fervor and fury of a mighty organization. All other elements of human vengeance pale into nothingness beside that zealous hate which is born of religious bigotry and flagrant social wrong. The law deals with its offenders in an open, broad, but generally tardy and defective way. Private individuals redress their grievances by methods which may oftentimes be dishonorable, oppressive, and unjust, but they are at least frankly avowed. But the vengeance of a secret religious organization is deliberate in its aim, unseen in its workings, and remorseless in its results. When such vengeance is controlled, not by zeal and religious ardor alone, but by the blackest and basest feelings of hate and sensualism, the acme of dramatic expression has been reached, and a motive, adequate in the highest sense, has been supplied for the recital. The organization of the "Avenging Angels" (or "Danites," as they are here called) is one of which the Western courts took summary cognizance. Their courts of blood are recounted in the history of the Mormon settlements in Utah, but it remained for Joaquin Miller to utilize them for the purposes of the stage. The characters in his drama stand forth with a distinctness truly remarkable. There is not a part in the piece but what is, speaking in a theatrical sense, good. There is not a "climax" but what is effective, or a scene but what serves well its purpose. The dialogue is the best, probably, of any play of native authorship now before the public.

The teaching of the piece is good. It has no set moral beyond what the relations of people, when truthfully stated, are apt to suggest.

The play does not pander to the social vices of the time, or show in any equivocal sense that transgression of any law, human or divine, can be attended with other than disastrous consequences.

The company, which did justice to Mr. Miller's creation, at Booth's, on Monday night, is what has been known as—inac-

curately, perhaps—"Haverly's Danites com-

pany." It is (with two exceptions) the same organization as played the piece at the Grand Opera House three months ago. The members of the original cast, at the Broadway, have best preserved the poetic atmosphere of the piece. Mr. McKee Rankin's Sandy McKee is a rendition of rough, uncouth, rugged, hardy manhood, which has been improved constantly, till it is now as well nigh perfect as may ever be expected. Mr. Aldrich, as the Parson, makes his role the most prominent in the piece. The fidelity and earnestness of the impersonation stamped it at once as a creation of character most acceptable. Mr. Aldrich cannot be said to have improved in his performance, but he has kept it up very close to its original plan, and where it has fallen away, constant repetition of the part, by an actor naturally versatile, may be set down as the cause. Messrs. Waldron and Fitzgerald continue to be picturesque as the avenging Danites, and Kitty Blanchard plays Billy Piper with greater force and exuberance than she ever did before. The other parts are, for the most part, well rendered. Charles T. Parsloe makes a most amusing character out of the Chinaman, and Lin Harris does well with Limber Tim. Maggie Arlington is pretty and attractive enough to make an ideal Captain Tommy, and Louis Mestayer has rather improved "the Judge" since he played it in last. Bessie Hunter played the "Widder" badly, when she first enacted it in New York, and cannot be said to have removed the impression created on the minds of those who saw it then. The setting the piece receives at Booth's is quite worthy of the fame and reputation of Haverly. The scenery, painted by Henry E. Hoyt, is really beautiful. The scene of the canyon is especially notable, and calls for a word or two of praise. Altogether the entertainment is replete with attractions of all kinds, and should receive very large support.

**The Next Novelty at Wallack's.**

Mr. Wallack has finally refused to accept the plays submitted at his theatre by Bartley Campbell and Steele Mackaye, "Fairfax" and "Thro' the Dark." They were to have succeeded "Ours." Instead of producing them he will revive Boucicault's fine old play of "Pauline." Should business with "Ours" continue as at present "Pauline" will be done a week from next Monday; but should business not remain good it may be done sooner—next Monday possibly. The causes which led to the refusal of the two new plays are shrouded in some degree of uncertainty. Campbell's play was first offered to the Fifth Avenue, where it was at once accepted. The complications at that house, however, led to Campbell's withdrawing the play from the consideration of the managers there. It was accordingly submitted to Mr. Wallack, who approved of the play and accepted it. Mr. Mackaye's case was a little different. He submitted a schedule of the plot and incidents, which was endorsed. But when Mr. Mackaye came to supplement this work with the dialogue, the character of the work was changed, and the work was accordingly declined. Mr. Campbell's work is well spoken of as of the "Pique" order. It is not yet known where he will produce it. What disposition will be made with Mackaye's play is also a subject for conjecture.

**The Lyceum.**

"H. M. S. Pinafore" will not be played at the Lyceum after Saturday night. Col. Sims closed with Manager Nunnemacker of the Lyceum to take the play to the Park Theatre, Brooklyn, on Monday, after which the company takes the road. It seems that Nunnemacker had the lease of the house for four weeks from J. M. Hill. The "Pinafore" proving a "go," Hill felt disposed to raise somewhat on the renewal of the lease. He gave notice to Nunnemacker that he would do so. Nunnemacker declined, and as a consequence the house will probably be closed next week, unless some combination is found to day to fill the time. The troupe has been doing well. Sims was very anxious to get "Pinafore" to anticipate the production of the opera at the Court Square Theatre. He changed the date of "Almost a Life" in order to do it.

**Prospective Litigation.**

We understand that there is trouble and litigation ahead for Hart Jackson. A play, entitled "Woman's Loyalty," is announced for production at the Chestnut Street Theatre, Philadelphia, purporting to be written by Mr. Jackson, but which is supposed to be a play, called "Devotion," produced in the Spring of 1876, at Col. Wood's Museum in Chicago, with L. L. James in the leading character. This play was written and duly copyrighted by Mr. Richmond C. Hill, formerly on the stage, but now a journalist in Western New York. A person who has read Jackson's play asserts that the incidents are the same as in Hill's, the time being changed from the Revolution of '76 to the time of the Rebellion. Should these prove to be facts litigation will probably ensue.

The benefit of Mrs. W. G. Noah occurred at Corinthian Hall on the 23d. The entertainment consisted of act II. of "Fazio," Mrs. Noah impersonating Bianca "Pique" by the Comedy Club of this city, readings and musical sketches by local artists. The performance was a success.

Laura Joyce came very near being a member of John T. Ford's opera company, but she held out for a larger price than he was willing to pay, and has therefore gone with John E. McDonough.

**"ENGAGED."**

TO THE EDITOR OF THE MIRROR:

DEAR SIR:—A Mr. Wall's letter in your last issue seems scarcely worthy of notice, inasmuch as it is a palpably cheap way of bringing the play in question into notice, more especially as I had already written him to the effect that if the piece does belong to Messrs. Sothern and Clarke (of which I knew nothing at the time of purchase) I have no desire to interfere with their rights; but when he descends to personalities, it is but fit he should be met with the "retort-courtois."

As regards the burlesque of "Engaged," I know nothing. The author's note prefaced to the comedy or satire I possess, and it reads as follows: "It is essential to the success of this piece that it should be played with the most perfect earnestness and gravity throughout. There should be no exaggeration in costume, make-up, or demeanor, and the characters, one and all, should appear to be believe throughout in the perfect sincerity of their words and actions."

The managers of each of the theatres in which I have produced the "Cousin," have severally received the same buncome warning from the said Wall threatening them with his sovereign displeasure, and stating that no further business could be carried on with them through his office (pray is he not beholden to their patronage), which seems to have produced a little mirth, and not a little contempt. In several instances, the managers have told me that they had never sent their audiences away better pleased, and one manager, of a strictly first-class theatre, has offered me a certainty in money to produce "Engaged" in despite of "my Lord Cardinal."

When I spoke to Mr. Deutsch last summer of resurrecting Dundreary, he thought it a good idea, but declined to take any steps that would conflict with Mr. Sothern, his friend; but when he found that I had the original piece (and most of the Dundreary I play was originally introduced by myself with Laura Keene, having acted the part with her over three hundred times), he saw he was entirely free to produce it, and did so in the best of faith. When I announced in the said Wall's office that I was to produce the "Cousin," a cast of the characters was made up and handed me then and there, and the people supplied. I have it now in my possession, and in most instances the ladies and gentlemen paid the sum required for procuring them the engagement.

In conclusion I would state that Miss Keene arranged with Mr. Daly to have "The American Cousin" done in New York at the old Fifth Avenue Theatre, simply because Mr. James Lewis and myself were members of his company, and it was only withdrawn because the reigning play (I think "Baratoga") ran until nearly the end of the season, and Miss Keene protested that from her experience no run could be gotten out of a play in New York after the first of June.

Strange as it may appear, I never saw Mr. Sothern in the role of Dundreary.

As regards the production of my comedy, "A Scotch Marriage," I have not as yet fully determined, but in all probability I shall accept the "certainty" offered, as "a bird in the hand," etc.

In the mean time should any person desire to purchase a copy of "Engaged," they can do so by addressing the undersigned, care of N. Y. MIRROR. Thanking you sincerely for the space allowed me, I am, dear sir,

Respectfully Yours, GEORGE PARKER.

**Park Theatre.**

The "Victims" and "Solon Shingle" will be done at the Park Theatre on Monday night, with Owens as Joshua Butterby and Solon Shingle. The cast of the piece is as follows:

Joshua Butterby	John E. Owens
Mr. Merryweather	Frank Mordaunt
Herbert Fitzherbert	H. S. Duffield
Mr. Rowley	M. N.

## DRAMA IN THE STATES.

### DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

## Boston.

The past week has been an uncommonly fine one, so far as dramatic excellence is concerned. Seldom in a city favored with such a galaxy of stars at one time, as has been the case in Boston in the past week—Mr. John McCullough at the Boston, Mr. Lawrence Barrett at the Museum, Mr. and Mrs. George S. Knight at the Gaiety, Tony Pastor at the Howard, and the New York Standard Theatre Company in *Almost a Life* at the Globe. Boston people should be satisfied with their theatrical managers for their ceaseless efforts to please them. At the Boston and the Museum the bill has been changed almost nightly, both houses closing the week with a performance of *Richard III*.

Mr. and Mrs. George Knight have won their way to the hearts of Boston theatre-goers. Their play of *Otto* was enthusiastically received throughout the past week. They run the same piece through the present week, Friday night being Mr. Knight's benefit.

The success of *Almost a Life* at the Globe is proof conclusive that this theatre is especially fitted for the production of society and drawing-room comedies. Of course, we will admit that this piece would have been a success had it been brought out elsewhere, but it would have lacked some of the effect which the Globe alone can furnish.

Tony Pastor has done very good business at the Howard, and well he should, for he has offered an unusually fine bill. One of his pieces is especially worthy of mention, *George Thatcher*, whose style is entirely new and extremely funny.

The benefit of the Benevolent and Protective Order of Elks, at the Boston, Thursday afternoon, can be counted as a grand success. The house was packed from "pit to dome"—nothing like the assembly having gathered before this season, unless at the Gerster matinee, when the house was nearly as large. It will probably net the Lodge upward of \$2,000.

Of Miss Anna Dickinson's new play, *Aurelian*, Mr. John McCullough denies all connection. The piece may be played this season, but not by him, as he will have nothing whatever to do with it.

The projected Williams Theatre, that was to have been constructed from the hall over the Williams Market, on the corner of Dover and Washington streets, has come to an untimely end for want of funds.

Gus. Nichols is singing first tenor in the Pinafore company.

Miss Nellie Downing has been engaged to play the part of a crazy boy, in *Yankee Locke's* new piece, written expressly for him, called *P. Q. or, One Night in the Sierras*.

Miss Alice Harrison arrived in town last week from California, to prepare for *The Little Duke*, now in rehearsal at the Museum.

**GLOBE THEATRE.**—Barney Macauley and his company produced *A Messenger from Jarvis Section* at the Globe on Monday evening, and the audience was completely carried away with it. Mr. Macauley was a thorough countryman, and his conception of the character of the old Deputy-Sheriff, is one of the best of that class ever seen. Miss Katie Wilson as *Clip* was breezy, piquant, and one might almost say, pungent. The local scenes and the audacious thrusts at the Boston police force assisted materially in giving the piece a good send-off. Macauley and Miss Wilson were called before the curtain several times, and the author was called for, but did not respond.

**BOSTON THEATRE.**—The old and very interesting play of *Henry VIII.* opened the week at this theatre. John McCullough as Cardinal Wolsey delivered a fine piece of acting, that is, in the parts which allowed him to do so, for there is but one act, and that the fourth, in which the Cardinal warns Cromwell to "fling away ambition," where McCullough could really do himself justice. Miss Emily Gaynor as Queen Katherine was very good. The support by the Boston Theatre company was, as usual, very efficient.

**MUSEUM.**—A good audience greeted Lawrence Barrett at the Museum Monday evening, when Harebell, or *The Man of Aire* was presented. Barrett played James Harebell with his accustomed excellence. Georgia Tyler gave a charming rendition of *Mary Harebell*. Her Scotch dialect was perfect and rarely, if ever, has she appeared on the stage to better advantage. Mr. Warren infused an element of his accustomed comedy into the piece, and did well what little fell to him, as Saunders. Miss Clarke sustained the character of Kate Steelman with grace and dignity. W. C. Cowper, who appeared in the last act only, as Robert Harebell, was quite acceptable at times. The other characters were not particularly noticeable.

## Philadelphia.

The attendance at the various theatres this week has improved greatly, and large houses are the rule; generally speaking, the raids made on the variety theatres have in a great measure benefited the regular theatres by concentrating all the patronage in the first-class houses. The best business has been done at the Arch where Haverly's Mastodon Minstrels have drawn overflowing houses at every performance. Two matinees are given weekly, but even this has not afforded sufficient accommodation to the crowds. Haverly's troupe continues this week.

**AT THE WALNUT**

It is one of the best minstrel organizations which has ever visited this city, and combines all the best features of Ethiopian comedy at its zenith. The Arch has not seen such crowds within its walls for years. The receipts have run as high as \$1,400 on some nights, which, considering the popular prices charged, something very remarkable. The sign "Standing Room Only" has been frequently displayed.

This indicates a very general revival of popular interest toward the best class of minstrelsy, and Manager Haverly is to be gratulated on the result. Next Monday night Frank Mayo appears at this theatre as *Blodger*, in *The Streets of New York*, a play which, though always popular in Philadelphia, has not been seen here in some time.

**AT THE WALNUT**

Season's melodrama and spectacle, *The Emma*, was revived by Manager Goodwin in a crowded house on Monday evening. The *Emma* was first presented in Philadelphia, at the theatre, about a year ago and then achieved an immediate triumph. It had the advantage of the personal supervision of M. R. Shewell of Boston, whose importance in the part of M. Schellin contributed much to its success in other cities, but it was not the creator of that role which, though always popular in Philadelphia, has not been seen here in some time.

was reason to fear. Certainly Mr. Walcot, who played the part on this occasion, may fairly challenge comparison with Mr. Shewell for an impersonation just in conception, at once conscientious and artistic in execution and in all respects admirable. He was honored with three recalls, and in one of these compliments other members of the company shared. Mr. Walcot's assumption of the leading character threw Max de Lussiere into the hands of Mr. Atkins Lawrence, who, it is scarcely necessary to say, did little with it, while Mr. Wessels succeeded the latter as Count Lanine, and Mr. Meredith retained the part of Colonel Palkine. Mr. Meredith's Colonel Palkine is effective and leaves little to be desired. Mr. Wessels did not know his part and acted it badly. Mr. Howard's Cassin is one of that clever comedian's best works, and the Popoff by Mr. Sam Hemple, is apt and amusing. Mrs. Walcot and Miss Creese sustain the two female roles very satisfactorily. The rest of the cast was numerous, resplendent and equal to the occasion. Of the mounting of the play much might be said in commendation. The ball room and conservatory, the Siberian wood scene, and General Barton rebuked Mr. Eberle for carelessness and want of discipline, when a warm dispute arose, but which had no reference to the ladies at all. No one here doubts the fact that the present management is too successful not to have enemies, and they have seized upon a trifling to build upon.

Another question has arisen to public debate: Why don't Betsy B—pitch into Baldwin's? For instance, go for Willie Seymour as she goes for the California and certain members of that company. Poor thing! She tries so hard to be original, and to-day stands without a rival as a "bubbler." We are wondering who will follow John T. Raymond, who opens in *Risks* for one week, Jan. 20. Then he plays *My Son*, and for his last week we are promised Colonel Sellers.

ment that Barton Hill has gone East to engage people to supplant the present company. The managers have not the remotest idea of changing the present arrangements. The only deficiency is an acknowledged leading man. Charles Wells came here as walking gent, and by his gentlemanly bearing, neat dressing and power, proved to be the best substitute for a leading man. As to the company, it is hardly treated as one. And suppose there are people in it misplaced, is it unusual? Miss De Forrest has not proved satisfactory as a leading woman, and Miss Long has not proved as popular as Alice Harrison, but has she had a chance? Mr. Morris, the low comedian, is a fine actor, but lacks humor, and that kind of fun we look for in the *Gravedigger*. Miss Prescott, as the juvenile lady, presents a figure larger, heavier, and stronger than Miss De Forrest, and has been compelled to play parts unsuitable for her.

We have it from the best authority that the late dispute between General Barton and Stage Manager Eberle had nothing whatever to do with Miss Prescott and Miss Harrison. The theatre was empty, the rehearsal over, and General Barton rebuked Mr. Eberle for carelessness and want of discipline, when a warm dispute arose, but which had no reference to the ladies at all. No one here doubts the fact that the present management is too successful not to have enemies, and they have seized upon a trifling to build upon.

AT THE BROAD STREET THEATRE

H. M. S. Pinafore continues the reigning sensation to large business. It will be retired in favor of Lecocq's *Petit Duc*, done by the same company. Cheever Goodwin has arranged the libretto. Manager Ford intends making the present company a permanent organization and to devote it to the lighter class of operas, and to burlesques. It is certainly well-fitted for this work. After the *Petit Duc*, *The Sorceress* will be given. H. M. S. Pinafore is now in its fourth week at the Broad, and is drawing larger houses than ever before.

**THE MUSEUM.**—Imogene, who is billed as the "great New England" actress, is billed to appear as *Belle May in Nature*. She opened on Monday to a very fair house. The support furnished is not of the best, and altogether the play is seen under disadvantages.

**KELLY'S NEW NATIONAL.**—Rose Lisle and Edward Arnott are appearing in the *Foundlings*, their new drama, already played at the Bowery Theatre, New York. It has not proved very much of an attraction here, the house being light. The usual variety bill is given.

**GRAND CENTRAL.**—This theatre closed last week in consequence of bad business and a prospective police raid.

**THE ACADEMY.**—The Strakosch Opera troupe began a short season of Italian opera, at the Academy of Music, when Mlle. Lucia made her first appearance here in *Luzia*. This young lady, whose real name is Marie Von Elsner, has been very enthusiastically received in the West, and in New York has been warmly praised as a fresh, sweet singer. Sig. Lazzarini sang the tenor part, with Sig. Pantaleoni as Ashton. Last night (Wednesday) *Aida* was announced to be sung, with Kellogg and Cary, Adams, Pantaleoni, and Conly in the cast; on Thursday, *Faust*; and on Friday, *Mignon*. On February 10, the Mapleson company will open a season of eight nights, during which Gerster, Minnie Hauk and Marie Roze will sing in leading roles.

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## San Francisco.

No Thoroughfare, at the California Theatre, has drawn out the best audiences, the best acting, and the best criticisms San Francisco affords. One would hardly believe it possible for an actor who plays Hon. Barnwell Slatore to mark a manner as does Mr. Florence, to be capable of dropping every vestige of himself, and such broad effects as are used in that impersonation, to take up the most subtle method of acting and be successful. As Obenreizer, he takes on the appearance, gait, manner, voice, dialect and action of the Swiss-French with remarkable effect. All his "business" shows deep thought and long practice, and deserve the breathless attention and loud applause he receives nightly. The support was excellent. Felix Morris, as Joey Ladie, was laboring under a severe cold, but, notwithstanding, was up to his mark as a first-class character actor. His performance throughout was consistent and artistic. This gentleman has so deep and fine a voice, we wonder he does not play heavy parts.

Frank Cotter, as Walter Wilding, was in his best vein, and looked the character exactly. His dying scene was painfully touching and real. Mr. Bassett, as the lawyer, made a hit. Mr. Chas. Wells, as George Vendale, was pleasing and satisfactory. Mrs. Saunders and Miss Pierce, in their roles, deserve special mention, and Miss De Forrest, was more satisfactory as Marguerite than anything she has done here. Miss Prescott, as "the Veiled Lady," was all that could be desired. The scenery throughout was admirable, and especially the last act, the snow effect and icy mountains, was marvelous.

The scenery of the California is one of its attractions. No Thoroughfare is worth seeing twice, but one is afraid to revisit a play here for fear of sitting in front of Betsy B—.

At the Bush Street Theatre, Callender's Minstrels continue to draw good houses, and each change of bill is as good as the first entertainment.

Rice's Surprise Party, at the Standard, has made a success in *Horrors*. There is so much talent in this company, no matter how incongruous the play seems to an audience, that one is entertained in spite of himself. Miss Searle sings pleasingly, and always to the second and third encore. Willie Edwin is enough to keep a full house in a good humor, and little Ella Chapman is quite amusing in her baby clothes.

I cannot attempt to say much about Horrors, for I laughed so at big Mestayer, and the various nightmares. Eduin has after his wine. By the way, his dance, in costume, the exact counterpart of Marion Singer, was very graceful and funny. Marion Singer was in good voice, and as La Jolie Housekeeper, was very sprightly. She has made herself quite a favorite here. Ella Chapman dances while skipping a rope of fire, and it is a picturesque sight. The whole piece is amusing, and ends with a song in which Eduin waves the audience out, and sings "Go—go—home."

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ment that Barton Hill has gone East to engage people to supplant the present company. The managers have not the remotest idea of changing the present arrangements. The only deficiency is an acknowledged leading man. Charles Wells came here as walking gent, and by his gentlemanly bearing, neat dressing and power, proved to be the best substitute for a leading man. As to the company, it is hardly treated as one. And suppose there are people in it misplaced, is it unusual? Miss De Forrest has not proved satisfactory as a leading woman, and Miss Long has not proved as popular as Alice Harrison, but has she had a chance? Mr. Morris, the low comedian, is a fine actor, but lacks humor, and that kind of fun we look for in the *Gravedigger*. Miss Prescott, as the juvenile lady, presents a figure larger, heavier, and stronger than Miss De Forrest, and has been compelled to play parts unsuitable for her.

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**ACADEMY OF MUSIC.**—The Strakosch Opera Company gave *Aida* on Monday evening, with Kellogg and Cary.

**COURT STREET THEATRE.**—John P. Smith's Uncle Tom's Cabin company did so well at this house last week that they have concluded to remain a little longer. Mrs. Howard appears as Topsy, and Cool White as Uncle Tom. Feb. 3, the Lingards in *Our Boys*. Feb. 10, the Blanche Carilla and Henri Laurent Opera Company in H. M. S. Pinafore.

**OLYMPIC THEATRE.**—This establishment opens this week under the management of E. D. Gooding, with a variety company, including Larry Toohey, Seaman and Sothers, J. W. McAndrews, and Avery and Larue.

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**Detroit.**

During the past week the Park Theatre Company have been delighting us, and have also given us an opportunity to judge for ourselves if the loud praises awarded Bronson Howard by the New York critics were ones in which we might here in Detroit concur. But it is not putting it too strong to say that the universal opinion of Detroit is, that for a delightfully exquisite love story, *Old Love Letters* has yet to see its equal. Sydney Cowell acted the character of Mrs. Brownlow for the first time Wednesday night, and so charmingly did she do it, that one could not wish to see a finer one. Miss Cowell first appeared in this city some nine years ago with the Wyndham Comedy Company, and she showed remarkable improvement from that time. In the company (Wyndham) with her were her sister Florence and her husband, George Geddes; and with Wyndham himself, these four carried the weight of their plays. J. E. Whiting returned to us in his proper place in leading comedy parts, and ably seconded Miss Cowell in the artistic rendition of *Old Love Letters*. James Lewis was very much liked and made a hit from the first. It would be unjust to select any members of the company for special praise, as all did so well.

Manager Abbott may be congratulated upon having the finest comedy company upon the road.

James Lewis, if I remember rightly, was last here with Daly's Fifth Avenue company, some six or seven years ago, when going from Chicago to New York, and among the company at that time were Sara Jewett, Fanny Davenport, Charles Fisher, George Parkes, Owen Fawcett, Mrs. Gilbert and a host of others. They played *Monsieur Alphonse* for two nights; on either of which there was not fifty dollars in the house. It was the poorest management I ever had the misfortune to see. Imagine Jewett, Davenport, Mrs. Gilbert, James Lewis playing before fifty persons.

After the fall of the curtain on *Horrors*, there was a long cry for Howard, the author, but he modestly declined to respond. After the season closed Mr. Howard banqueted the entire company at the Russell House.

It is to be regretted that the houses were not larger, for after the first night they dwindled away rapidly, and no money was made during the latter part of the week. This week Collier's *Celebrated Case* company returns and will give the above named play during the entire week to lower rates of admission than on their former visit. The company is unchanged, hence comment is unnecessary, but if any one has seen either Coghlan or Thorne as *Jean Renard*, this E. K. Collier is poor credit. He does possess manliness and some grace, but the constant tremolo of his voice, which he understands to be emotion, is fairly painful.

**WHITNEY'S.**—Charlotte Thompson opens a short engagement for three nights and matinee, Jan. 30, playing *Jane Eyre*, etc. The Bartlett Tableaux for the Thompson Home for Old Women promises to be an event of unusual interest, as the beauty of Detroit is interested in it, and last year it was a great success in every particular. Feb. 4, the Detroit Medical Society gives its second concert of the season. Chief among the numbers will be the *Humoresque*.

**THEATRE COMIQUE.**—The best show of the season was that of last week; every act and every specialty was first rate. Among all the good ones, Mr. Harry Bennett, Irish comedian, was the best; the boys fairly yelled with delight, and reluctantly allowed him to make room for others. He remains another week. This week the French Twin Sisters, Master Barney and Harry Clark, Miss Rose Heather, and several favorites of last week. The entertainment will conclude with *Devil of a Scrape*; or, *Who Paid for the Supper*.

die for the full orchestra of fifty, and the "Erl King" among the vocal ones. Louise Pomeroy at Whitney's Feb. 3, not sure yet. This will be this lady's first appearance here. Why don't the Diplomacy combination visit us? Both Warde and Barrymore are favorites here, and the play is one new to us and will draw well.

## Professional Record.

Ada Gray and company, Grand Rapids, Mich.; Grand Haven, 30th, Feb. 1, 3; Muskegon, 4th, 5th, 6th; Grand Rapids, 7th, 8th, 9th; Greenville, 11th, 12th, 13th.

Agnes Wallace-Villa combination, Middle-town, Ohio, Feb. 20, 21, 22.

Ada Cavendish, DeBar's, St. Louis, 20th, two weeks; Chicago, Feb. 3.

Buffalo Bill and combination, Titusville, Pa., Jan. 30th; Oil City, 31st; Meadville, Feb. 1; Petrolia, 11th.

Boston Museum combination, Springfield, Mass., 30th; Hartford, Conn., 31st; New Haven, Feb. 1; Lynn, 3d; Chelsea, 4th; Gloucester, 5th; Newburyport, 6th.

Barney Macauley and combination, Globe Theatre, Boston, 27th.

Charles Forbes and combination, Wasaca, Minn., 27th; Mankato, 28th, 29th; Albert Lea, 30th; Austin, 31st and Feb. 1.

Charlotte Thompson's troupe, Toledo, O., 27th, 28th, 29th; Detroit, 30th, 31st, and Feb. 1; Lansing, Mich., 5th, 6th.

Charles M. Thayer and combination, Bridgeport, Conn., 27th; Springfield, Mass., 28th; Holyoke, 29th; Worcester, 30th; Springfield again 31st; Nashua, Feb. 1.

New York Criterion Comedy Company, Opera House, Pittsburgh, 27th, one week.

J. W. Collier's "Celebrated Case" combination, Opera House, Detroit, 27th, one week; Akron, O., Feb. 3 and 4.

Colville Folly Troupe, Washington, Feb. 3, one week.

Den Thompson's "Joshua Whitecomb" company, Providence, 30th, 31st, and Feb. 1; Brooklyn, 3d, one week.

Ephie Ellsler and combination, Academy of Music, Utica, 31st and Feb. 1.

F. C. Bangs and troupe, Selma, Ala., 27th; Columbia, S. C., Jan. 31st; Charlotte, Feb. 1; Lynchburg, 3d, 4th, 5th.

Fanny Davenport and combination, Academy of Music, New Orleans, 20th, two weeks; Memphis, Feb. 3, one week; St. Louis, March 3.

The Florences are touring through California.

F. S. Chanfrau, National Theatre, Washington, 27th.

Gotthold and Rial's Uncle Tom's, Bloomington, Ill., 30th; Peoria, Feb. 1; Racine, Wis., 8th.

Genevieve Rogers and troupe, Savannah, Ga., 30th, 31st; Augusta, Feb. 4, 5.

Genevieve Ward and troupe, Kingston, Can., 27th; Toronto, 30th, three nights; Boston, Feb. 3.

George S. Knight, wife and troupe, Gaiety Theatre, Boston, 20th, three weeks.

Hess Opera Company, Varieties Theatre, New Orleans, this week.

Henrietta Chanfrau, Baltimore, Nov. 27th.

Joe Murphy and combination, East Saginaw, Mich., 30th; Grand Rapids, 21st and Feb. 2; Peoria, 5th.

J. H. Wallack and combination, Elgin, Ill., 27th, 28th; Rockford, 29th, 30th, claimed also at Janesville, Ill., 28th; Madison, Wis., 29th, 30th; Eau Claire, Wis., 31st and Feb. 1; Minneapolis, Minn., 5th and 6th.

Mr. and Mrs. J. C. Williamson, and combination, Grand Opera House, Indianapolis, 27th, 30th, 31st, and Feb. 1; Dayton, O., 3d; Springfield, 4th; Chillicothe, 5th; Columbus, 7th and 8th.

Jane Coombs and combination, Galveston, Tex., 27th, one week.

Janauischek and combination, Marshall, Tex., 30th; Jefferson, 31st; Little Rock, Feb. 1; Memphis, Tenn., 3d. Expected at Little Rock only on 6th, 7th, 8th.

Joseph K. Emmet and combination, Grand Opera House, Cincinnati, 27th, one week; Keokuk, Ia., Feb. 18.

John T. Raymond, California Theatre, San Francisco, this week.

John McCullough, Boston Theatre, this week, with T. W. Davey's combination, beginning at Nashville, Tenn., Feb. 4 and 5; Montgomery, Ala., 6th; Mobile, 7th and 8th; New Orleans, 9th, two weeks; Galveston, 24th, one week.

Barrymore's "Diplomacy" party, consisting of Maurice Barrymore, Signor and Signora Majoroni, and Mrs. A. F. Baker, under Manager Zimmerman, Richmond, Va., Jan. 28, 29, and 30; Danville, 31st; Charlotte, Feb. 1; Augusta, 3d, 4th, and 5th; Charleston, 7th, 8th, and 9th; Savannah, 10th and 11th; Macon, 12th; Atlanta, 13th, 14th, and 15th; Montgomery, 17th, 18th, and 19th; Mobile, 20th, 21st, and 22d; New Orleans, 23d, one week.

Kiralfy's "Black Crookers," Milwaukee, 27th; Haverly's Theatre, Chicago, Feb. 3, each one week.

Kiralfy's "Around the World in Eighty Day" troupe, Haverly's Theatre, Chicago, 27th, one week.

Kate Claxton and combination, Holliday Street Theatre, Baltimore, 27th, one week; Richmond, Va., Feb. 3 and 4.

Katie Mayhew and combination, Grand Opera House, Albany, 28th, five nights.

Lawrence Barrett and combination, Museum, Boston, 20th, three weeks; Ford's Theatre, Washington, Feb. 10.

Lotta combination, Olympic Theatre, St. Louis, 27th.

Lottie Clarke's combination, Utica, N. Y., 27th; Poughkeepsie, 28th.

Milton Nobles and combination, Hot Springs, Ark., 27th.

Modjeska and troupe, Augusta, Georgia, 29th, 30th; New Orleans, Feb. 3, one week.

Mary Anderson and combination, Opera House, Columbus, 29th, 30th; Wheeling, W. Va., 31st and Feb. 1; Pittsburgh, Feb. 3, one week; Meadville, Pa., 11th.

Park Theatre combination of New York.

Euclid Avenue Opera House, Cleveland, 27th; Buffalo, Feb. 3; Pittsburgh, 9th; Arch Street Theatre, Philadelphia, 16th, each one week.

Robert McWade and combination, Little Rock, Ark.; 30th, Rice "Surprise" party. Salsbury's Troubadours, Utica, N. Y., Jan. 30; Troy, 31st, Feb. 1; New Haven, Feb. 4th.

Standard Theatre "Almost a Life" combination, Opera House, Rochester 30th, 31st, and Feb. 1; Buffalo, 3d, one week; Cleveland 10th, one week; Indianapolis, 17th, 18th, 19th; Terre Haute, 20th, 21st, 22d; Chicago, 24th, one week.

Rice "Surprise Party," Standard Theatre, San Francisco, this week.

Warde's "Diplomacy" party, consisting of Messrs. Warde, Dalton, Turner, Misses Monk, Edmonston and Taylor, under manager Phil Simmonds, Reading, Pa., Jan. 29th, and 30th; Pottsville, 31st; Lancaster, Feb. 1; Wilmington, Del., 3d; Norristown, 4th; Easton, 5th; Wilkesbarre, 6th; Scranton, 7th; Williamsburgh, 8th.

## Business Men and the Theatres.

[From the Philadelphia Mirror.]

The Philadelphia business man never gives a thought to the theatre, save as a convenient place of amusement for himself and family, when he wishes an evening's pleasure. It never strikes him that the success of the theatre in his own city is a very important consideration for his own business. In New

York it is not at all uncommon for merchants to present visiting patrons of their houses with theatre tickets, and by such a course they do two good things for themselves; they please, and, consequently, are apt to hold their special customers who receive this favor, and they aid in supporting the theatres, thereby making their city more attractive, and keeping up inducements for strangers to go there. We never heard of such generosity on the part of a Philadelphia merchant but in one instance, and in that the generous gentlemen tried to beg the tickets he wanted to give away from a dramatic critic.

Country storekeepers about to set off to market, and having the choice of two cities, with all things else being equal, accept the liveliest, and, in most instances, they will stretch their consciences considerably to make the great theatre city the nearer, and in all respects, the more to their advantage.

The theatre, therefore, aids the city merchant continually, and for it he does nothing in return. In Boston, the other day, a firm bought 425 seats for "Joshua Whitecomb," and sent their whole establishment to see the fun. That was a grand idea, and one which most of the poor fellows who profited by it, will remember all their lives. And what an enormous and cheap advertisement it was. Of course, the 'act' was printed and commented upon in all the newspapers, and everybody felt it a kind of duty to go and buy of the men who had shown themselves possessed of hearts so kind. Not in our wildest imagination could we suppose any Philadelphia business man or men capable of such an act. It would cost comparatively very little for each successful merchant in this city to buy regularly ten seats a week at each theatre, and scatter them as gifts among his country customers. And it would be a profitable expense. It would tend to the gradual improvement, if not increase, of our theatres; it would make them better known out of the city itself, which would have results to tell squarely in the bank accounts of the merchants.

## Deverna on "Baba."

[From a Letter in the New York Star.]

Mr. Edward Eddy and myself, for some years previous to his death, were intimate friends. I possessed a copy of "Aladdin," in French. Mr. Eddy said he would translate it, and if it possessed merit, at some future day it might be produced. I placed it in his hands for translation, and in a short time he told me he thought it would be a profitable piece, and about the time the book was translated, Mr. Eddy, on short notice, left New York for Jamaica. The day before he left, I asked him for the original French play and the copy, as I wanted the work in hand, in case an opportunity offered to produce it. He promised to give them to me in the evening. When I met him he said to me that the books were packed in his trunk by mistake, and he would send them to me as soon as he arrived at Jamaica. He died there suddenly, and Mrs. Eddy returned to New York at once with the remains.

Soon after, I called on Mrs. Eddy and made application for the books, and received them from her, but not as her agent, as she states, for the original in French was my personal property, and the translation she claimed was never made use of. The French work was subsequently placed in the hands of other parties for translation, one of which was accepted. The name of "Baba" was given by myself. The title page was copyrighted "Baba," which is my trade-mark, and subsequently the play was printed, and it was copyrighted.

Mrs. Eddy claims in her affidavit that her husband owned "Baba," with the "title changed." Mr. Eddy never owned the play in question, and only came into possession of it through me, for the purpose hereinbefore stated. Mrs. Eddy's version was never copyrighted, therefore she could not expect me to hold myself responsible to her, for compensation or royalty. She translated the play for Mr. Eddy, and not for me. She charges that I derived large sums of money

and appropriated the same to my own use. This is an incorrect statement. All the money I received from "Baba" was simply a weekly salary for service rendered in the supervision of certain mechanical properties and effects, necessary for the proper production of the play.

## Bright and Gossipy.

[From the Detroit Post.]

The New York Mirror, edited by Ernest Harvier, is devoted to the best interests of music and the drama. It is bright, gossipy, and free from the unclean and offensive attacks upon private reputation, which characterize many of the so-called dramatic journals.

William Courtney, the tenor, and his wife will shortly give a series of ballad concerts in Chickering Hall.

Underner, the music teacher of Cleveland, considers the New York critics fools, for not recognizing Miss Litta as a star.

Mr. Henry Peakes is probably the best English basso on the American stage, and he has the rare merit of being an excellent actor.

A few of the minor members of the Mapleton Opera company will form a troupe to give a five months' season of opera in the City of Mexico.

## SPECIAL NOTICES.

THEATRICAL COSTUMES.

Bloom makes a second specialty of Theatrical Costumes, and many of the leading artists upon the stage in the metropolis and elsewhere look to him for their supplies, and there is nothing an actor or actress can want or is likely to want, but may he had at very short notice, the designs always fresh and quality always excellent. Whether silks, satins, brocades or gauzes are wanted, plain or in a combination of harmonies, the order can be filled and a lady may make her entrance as an ordinary woman of society, and make her exit as Marie Stuart, fresh from the hands of skillful Miss Ferguson, whose fingers are full of wonderful transformations.

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Mme. P. A. Smith's dressmaking establishment is noted among professionals. It contains the work of the first modistes to be had, whose whole time and attention is devoted to this elegant and novel branch of manufacture. It may be recalled that Mme. Smith made the best part of the costumes worn in the Standard's success, "Almost a Life," notably that of Miss Maud Granger. Professionals wishing costumes of the latest Parisian designs should pay a visit to Mme. Smith.

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